



Rafaëlle De Urbino. G. Bickham sculp.



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Gal 4. 5. 7. a
DELICIAE BRITANNICÆ;

OR, THE

CURIOSITIES

OF

Hampton-Court *and* Windsor-Castle,

DELINEATED;

WITH

OCCASIONAL REFLECTIONS;

And embellish'd with

COPPER-PLATES of the TWO PALACES, &c.

BY

GEORGE BICKHAM, junr.

The Whole attempted with a View, not only to engage the Attention of the Curious; but to inform the Judgments of those, who have but the least Taste for the Art of Painting.

Utile dulci. — HOR.

*He, and He only aims aright,
Who joins Instruction with Delight.*

L O N D O N :

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RELIGIOUS BELIEFS
OF THE
CURIOUSITIES
OF

CLIPPING - CONN. AND WIND. CATH.
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T H E
P R E F A C E.



S the principal Design of the following Treatise is to set the *best* Pieces of the *best* Painters in the fairest and most advantageous Point of Light, We flatter ourselves, that some few previous *Reflections* on the *Nature* and *Beauty* of that *Art*, in which they so happily excell'd, will be thought no improper, or disagreeable Amusement.

Among all the curious and delightful Arts, that of Painting (says *Monsieur de Piles*, who was a *Connoisseur*, and a famous *French Writer*) has always met with the most Admirers ; infomuch, that the Num-

ber of them almost includes all Mankind. And amongst these, there are Multitudes daily found, who value themselves on the Knowledge of it; either, because they frequently are admitted into the Conversation of some of the best Painters, who have expatiated on the Beauties of their Profession; or, because they have had an Opportunity of seeing some of the most accurate Performances in that Way; or lastly, because their Taste is by Nature good. That Knowledge of theirs, however, (if it may with Propriety be so call'd) is so very superficial, and so ill-grounded, that they are altogether incapable of giving any tolerable Description of those particular Touches, wherein the Beauty of those Works, with which they are so highly transported, principally consists; or to account for the Errors and Imperfections of the greater Part of those, which they too partially censure and condemn.

The Art of Painting has likewise been display'd, in a very pompous Manner, by one *Bellori*, an ingenious *Italian* Writer, and an accurate Judge, but as he who reads his Dissertation, with any Degree of Pleasure, must have a Taste for the Philosophy

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v

phy of *Plato*, we shall purposely wave it, as being agreeable, comparatively speaking, but to a very few.

Without having Recourse, however, to any such abstruse Speculations, we may entertain a just Idea enough of the Perfections of Painting, not only from those numerous Qualifications, which are absolutely necessary to form a skillful Professor, but from the uncommon Honours that have been paid to the *Art*, by the greatest Monarchs in all Ages.

The Accomplishments then, which are properly requir'd, are these that follow.

1st, *A good Judgment*, that he may do nothing against Reason, and Verisimilitude, or a Conformity to Truth.

2dly, *A docible Mind*, that he may profit by Instructions, and receive, without Arrogance, the Opinion of every one, and principally of knowing Men.

3dly, *A noble Heart*, that he may propose Glory to himself, and Reputation, rather than Riches.

A 3

4thly

4thly, *A Sublimity, and Reach of Thought*, to conceive readily, to produce beautiful Ideas ; and to work on their Subjects nobly, and after a lofty Manner, wherein we may observe somewhat, that is delicate, ingenious and uncommon.

5thly, *A warm and vigorous Fancy*, to arrive, at least, to some Degree of Perfection, without being tir'd with the Pains and Study, which are requir'd in Painting.

6thly, *Health*, to resist the Diffipation of Spirits, which are apt to be consum'd by unwearied Diligence, and constant Application.

7thly, *Youth*, because Painting requires a great Experience, and a long Practice.

8thly, *Beauty, or Handsomeness*, because a Painter delineates himself in all his Pictures ; and Nature loves to produce her own Likeness.

9thly, *A convenient Fortune*, that he may give his whole Time to Study, and may work chearfully, without being haunted with
the

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the dreadful Image of Poverty, ever present to his Mind.

10thly, *Labour*, because the Speculation is Nothing without the Practice.

11thly, *A love for his Art*. We suffer nothing in the Labour, which is pleasing to us: Or if it happen that we suffer, we are pleas'd with the Pain. And

Lastly, *To be under the Discipline of a knowing Master*, &c. because all depends on the Beginnings; and because, commonly the Scholar takes the Manner of his Master, and is form'd according to his Gusto.

If then, so many noble Qualities, as are here enumerated, are requisite for the Attainment of this single Art, surely he must be insensible, that is not touch'd with its Beauties.

The Charms of Painting will further appear, if we consider the Advantage it has over all other Arts, and the Honours that have in all Ages been paid to the Professors of it.

Tho^o

Tho' Poetry, 'tis true, is her Sister-Art, yet even She, with all her Allurements, cannot stand in Competition with her. For herein, her Superiority consists, that amongst so great a Diversity of Languages, she makes herself understood by all the Nations of the World; and, that she is necessary to all other Arts, because of the need which they have of demonstrative Figures, which often give more Light to the Understanding, than the clearest Discourses we can make: *Horace*, in his Art of Poetry, says,

*Hearing excites the Mind by slow Degrees;
The Man is warm'd at once by what he sees.*

This Art, moreover, by its Altar-pieces, and other beautiful Decorations, has been very serviceable to Religion itself, and has made stronger Impressions on the Mind, than the most elaborate Discourses. *Gregory of Nice*, after having made a long, and beautiful Description of *Abraham's* Oblation of his Son *Isaac*, concludes in the following Terms. “ I have often cast my Eyes
“ upon a Picture, which represents this moving
“ Object, and could never withdraw them with-
“ out Tears. So well did the Picture represent
“ the

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“ the Thing itself, even as if the Action were
“ then passing before my Sight.

We shall now conclude with shewing what Testimonies of Respect and Esteem were paid the antient Painters, by Persons of the highest Distinction.

The greatest Lords, whole Cities, and their Magistrates of old, (says *Pliny*) took it for an Honour to obtain a Picture from the Hands of the antient Painters. And in the 10th Chap. of his 35th Book, he informs us, that it was by the Authority of *Alexander* himself, that the young Gentlemen at *Sicyon*, and afterwards throughout all *Greece*, learnt, before all other Things, to Design upon Tables of Boxen-wood; and that the first Place among all the liberal Arts was given to Painting.

Demetrius gave incontestable Proofs of his uncommon Regard for the Professors of Painting, even when he was besieging the City of *Rhodes*: For he was pleas'd to employ some Part of that Time, which he ow'd to the Care of his Arms, in visiting *Protogenes*, who was then drawing the Picture of *Jalyfus*. This *Jalyfus* (as *Pliny* assures us) hindred *De-*
metrius

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metrius from taking *Rhodes*, for fear he should burn the Pictures; and not being able to take the Town on any other Side, he was pleas'd to spare the Painting, rather than take the Victory, which was already in his Hands.

Alexander had no greater Pleasure, than when he was in the Painting-room of *Apelles*, where he commonly was found. And that Painter once receiv'd a sensible Testimony of the great Esteem and Regard which that Monarch had for him; for having caus'd him to paint *Campaspe*, one of his favourite Concubines, quite naked, on Account of her incomparable Beauty, and perceiving that *Apelles* was smitten with her Charms, he generously made him a present of the dear Object of his Wishes.

But to come nearer to our own Times. *Francis* the First, King of *France*, was so charm'd with Painting, that he allur'd out of *Italy* all the best Masters; and amongst others, *Leonardo de Vinci*, who after having continued with him for some Time, dy'd at *Fontainebleau*, in the Arms of that great Monarch, who could not behold his Death without shedding Tears over him.

Charles

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Charles the Fifth, has adorn'd *Spain* with the noblest Pictures that are now remaining in the World. That Emperor one Day took up a Pencil, which fell from the Hand of *Titian*, who was then drawing his Picture, and upon *Titian's* paying him a Compliment on that Occasion, he made him this immediate Reply, *Titian* has merited the Service of *Cæsar*. And the Author of the Life of *Titian* assures us, that Emperor valu'd himself more on his being made thrice Immortal by the Pencil of that inimitable Artist, than in subduing whole Kingdoms.

In short, that Monarch had such a Regard for *Titian*, that he loaded him with Riches. And whenever he sent him any Money, which for the Generality, was a considerable Sum, he always did it with this obliging Testimony, that his Design was not to pay him the Value of his Pictures, because they were above any Price; in Imitation of the Worthies of Antiquity, who bought the rarest Pictures with Bushels of Gold; without weighing it, or counting the Number of the Pieces therein contain'd.

I shall mention but one Instance more, and so conclude: *Lewis* the XIVth, of *France*, show'd

show'd as much Love for Painting at Home, as he did for Courage Abroad, and testify'd his Taste for it by the vast Encouragement he gave, and the valuable Presents which he made to *Le Brun*, who was his favourite Painter. He founded likewise an Academy for bringing the Art of Painting to its utmost Pitch and Perfection. And Monsieur *Colbert*, who was prime Minister, honour'd it, not only with his Favour and Protection, but his frequent Visits.

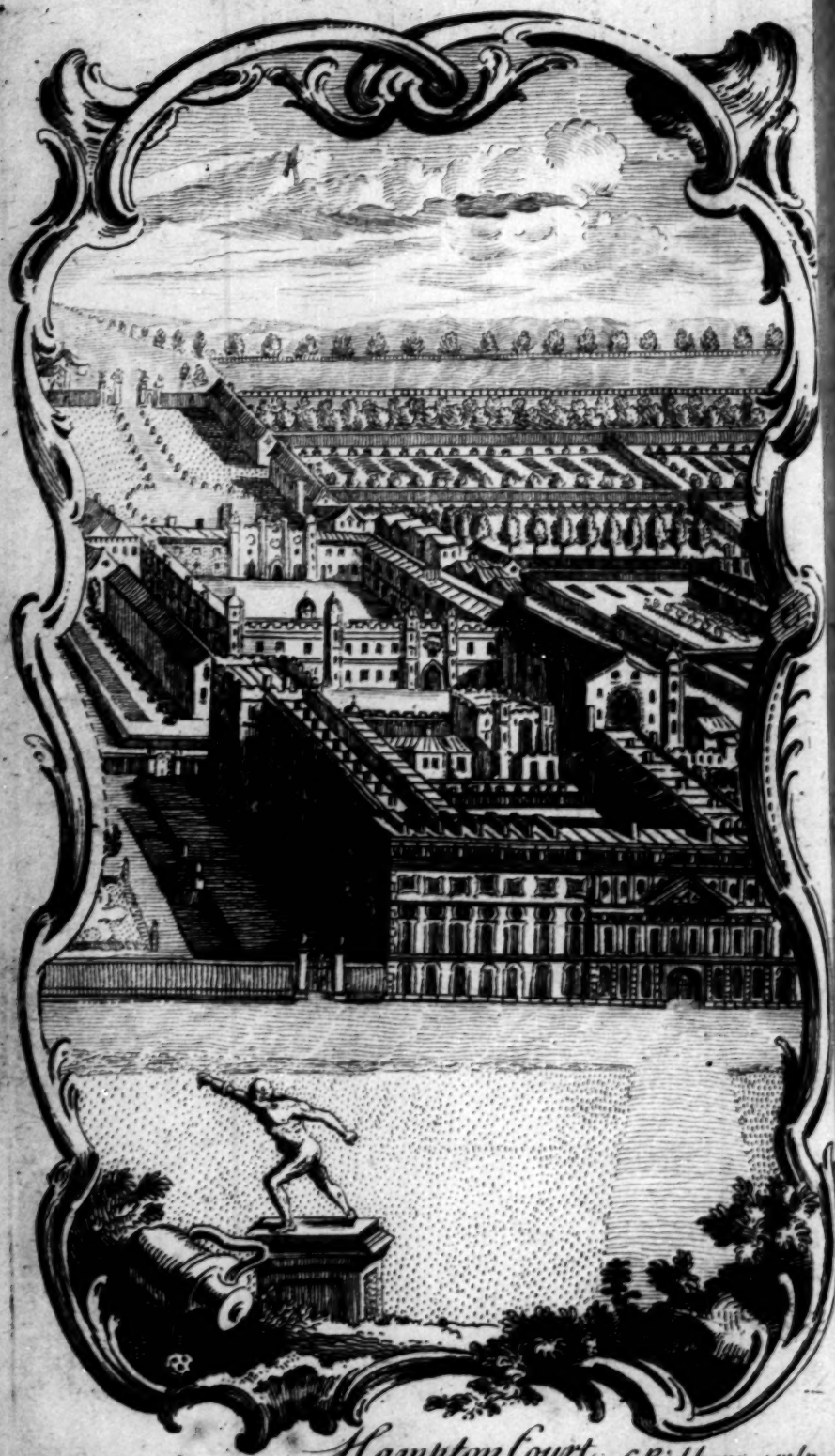
As to those Testimonies of Love and Esteem, which have been paid to the Professors of this Art in our own Nation, they are sufficiently demonstrated in the ensuing Discourse.



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Hampton Court G. Bickham sculp



DELICIAE BRITANNICAE.

BOOK I.

THE
ROYAL PALACE
OF
HAMPTON COURT.



HIS Magnificent Structure (we may venture to assert) is more agreeably situated (*Windsor* only excepted, of which we propose to give a particular Account hereafter) than any other of his Majesties *Rural Recesses*: It lies on the North-Bank of the River *Thames*, about two small Miles from the Antient Town of *Kingston*, and on the High-Road from *Strains* to *London*.
Notwithstanding it lies so close to the River-
B side

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side, yet it is never in the least incommoded by the Rise of the Waters, which, in other Places, is too often occasion'd by sudden Floods, or inordinate Tempests; and tho' not far from the Reflux of the Tides, yet 'tis at such a convenient Distance, as never to be influenc'd by any of those Impurities, which the Flowing of the Tides are too apt to create: Neither were the *Gardens*, tho' they extend almost to the very Margin of the River, ever known to be overflow'd: And what still renders its Situation more agreeable, there are no Marsh-Grounds, on either Side the River, to make the Waters stagnate, or the Air, upon that Account, either foggy or unhealthful.

The River here is high enough to be navigable, and low enough to be agreeably rapid; so that, tho' the Stream moves but gently on, yet it does not sleep, or seem to stand still, like a Pond.

This easy Movement keeps the Waters forever clear and clean. In short, the Bottom is always in View, the wanton Fish are always visible, and nothing is wanting, that can render a River always entertaining.

Having thus given the Reader a transient Idea of the Situation of this beautiful Palace, I shall proceed in the next Place to speak of its antient, and illustrious Founder.

It was first rais'd from the Ground by that great Statesman, and Favourite of King *Henry VIII.* Cardinal *Woolsey*, and devolv'd on the Crown, in the Forfeiture of his Eminence,
when

OF HAMPTON COURT. 15

when his then Majesty seiz'd his Effects and Estate, by which sudden Turn of Fortune, this *Rural Seat*, and that of *Whitehall* (another magnificent Mansion House of the Cardinal's Erection at his own Expence) was at his Majesty's Disposal at the same Time. Two such fine Palaces as the above mention'd, built at the sole Charge of one private Subject, will ever be lasting Monuments of the Pride and Ambition, as well as the almost inexhaustible Treasures of that imperious Prelate, who knew no Bounds to his Avarice, till he was overthrown at once, by incurring the Displeasure of his Royal, and Munificent Benefactor.

Tho' *Hampton Court* was (as before has been observ'd) a Recess in every Respect fit for a Prince, even in King *Henry VIII's* Time, yet it never appear'd in its full Glory, till the latter End of King *William III.* who greatly admiring the Situation, added several very elegant and pompous Apartments to it, causing the great Stair-Case, and some of the Ceilings to be painted by Signior *Verrio*, a very curious Artist, tho' much inferior to some of the great Masters, of whose Works we shall give a Description hereafter; for here are not only many Pieces of the most able Hands, but *Hampton Court*, as Mr. *Richardson* observes in his Essay on the Theory of Painting, is the great School of *Rafaelle*, the most celebrated of them all.

But before we enter upon the Subject propos'd, in order to render this new Design as useful, and rational an Amusement as possibly

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we can, we shall from Time to Time have Recourse, not only to Modern History, as Occasion shall require, but to the justly admir'd Doctor *King*, Abbe le *Pluche*, and Mr. *Baniere*, as the best, and most artful Expositors of the Mythology of the Antients: For there are different Species of Books expos'd to Public View, such as Pictures, Prints, Tapestry and Statues. These are so many Riddles to those who are ignorant of Fabulous History, to which we must be oblig'd very often to apply, for their better Illustration.

Without making therefore any further Apology for, or Introduction to our present Undertaking, we will begin with the Entrance into this Palace, at the Gates of which there are four large Brick Piers; the two Inward, which form a Gate-way, are adorn'd with the Lion and Unicorn, the Royal Supporters, holding each of them a Shield, whereon are the Arms of *Great Britain*: On the two Outward are several Trophies of War, well carv'd, in Stone; with two small Portals on each Side.

Having pass'd through the long Courtyard, on each Side of which are Stabling for the Officers of his Majesty's Household, we proceed to the first Portal, which is a beautiful Piece of Brick-work, embellish'd with four Heads of the *Roman Cæsars*, two on each Side, with their respective Names under them: The first is *Trajan*, the second *Adrian*, the third *Tiberius*, and the last *Vitellius*. For
what

Of HAMPTON COURT. 17

what Reason the Cardinal should chuse the Effigies of these four Emperors, of such different Characters, to decorate this Part of the Building, is not easy to conjecture. *Woolsey* 'tis true, was a great Scholar, and a Patron of Men of Learning; so were *Trajan* and *Adrian*, and both Men of unblemish'd Character, and on that Account might claim his Esteem; but then *Tiberius* tho' a learned, was a very wicked Prince; one of his greatest Foibles however was, what the Cardinal could not fairly condemn, I mean his supporting and suffering himself to be manag'd at Will by his overgrown Favourite *Sejanus*. *Vitellius* had indeed no one good Quality to recommend him; but, like the Cardinal, was notorious for his dissolute and luxurious Course of Life. From this Portal spread two Wings, built in the same Taste, and a large Pavement, of a semi-circular Form in Front.

Thro' the Portal adorn'd (as just mention'd) with the four Heads, we pass into a large Quadrangle, remarkable for nothing curious, except its Spaciousness and Uniformity: This leads to a second Quadrangle; where, over the Portal, is a beautiful Astronomical Clock, the Workmanship and Contrivance of the late celebrated *Tompion*, on which are curiously represented the Rising and Setting of the Sun, his gradual Progression thro' the twelve Signs of the *Zodiack*, the various Phases of the Moon, and other such emblematical Amusements, as justly make it the Object of universal Ad-

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miration. And here, in order to instruct, as well as entertain our Readers, we shall give them, in this Place, Abbe le *lucbe's* Historical Account of the Origin of the *Zodiack*, and his agreeable Explication of its respective Hieroglyphicks.

The old *Egyptians*, says he, having first observ'd the four natural divisions of the Year, perceiv'd that the Sun, in each of these Seasons, was plac'd successively under distinct Stars. In order, therefore, to be as exact as possibly they could, and to parcel out the Year in such a Manner, as should be commodious and unalterable, they divided each of the four Seasons into three Cantons of different Stars, and the whole Year into twelve Houses, or Stations of the Sun, to which they gave the Names of twelve different Animals, that had Relation to what was transacted upon Earth, in each of those Divisions of the Year.

The Sun, in Spring, covers the Earth with a vast Variety of inestimable Blessings. Those which the Antients were peculiarly fond of, and valu'd most, were Sheep, Kine, and Goats. In order to adumbrate, therefore, those numberless Benefits, and that Fecundity which was restor'd to them by the Spring, they gave to the three Constellations, thro' which the Sun passes in the Spring, the Names of those three different Creatures. The first Constellation under which the Sun is found when the Winter is withdrawn, and the Days and Nights are equal, was distinguish'd by the Name of the first Animal.

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imal that is usually brought forth at that particular Period, that is to say, the Lamb, or its Parent, the Ram. The second bore the Title of the Bull: And, as the Goats, who are hot in *November*, and pregnant for five Months, bring forth two young Ones oftner than one, at the Expiration of that Term, the third Constellation of the Spring bore the Denomination of the Twins, or Kids.*

When the Sun is arriv'd at the Summer Solstice, he advances no farther towards the Pole, but returns with abundance of Gravity and Precaution, as it were, to the Equator; for which reason, the *Egyptians* thought proper to assign the Name of the Crab to those Stars under which he then appears. The Manner in which this Animal marches is well known, and nothing could more aptly adumbrate the Retrogradation of the Sun. The excessive Heats which next come on, and the full Lustre in which that glorious Luminary then appears, induc'd them to give the Constellation under which he then moves, the Name of the Lion, the King and Terror of all the terrestrial Animals. The Harvest, which immediately succeeds, inclin'd them to delineate the sixth Constellation, by the Figure of a young Female Reaper, bearing an Ear of Corn. The Emblem, or Allusion, is taken from those young

* *The Greeks substituted in their Room, tho' without any Foundation, the two Brothers, Castor and Pollux.*

Vir-

Virgins, who gain'd their Livelihood by glean-
ing after the Reapers; and nothing could be a
more lively Representation of that Season of
the Year, when Providence is lavish, as it were,
of her Favours, and supplies both rich and
poor with Plenty of Provisions.

'Twould be impossible to express that which
the Equinox falls under, and equals Day and
Night by any better *Symbol*, than that of a
Ballance in Aequilibrio. The various Distem-
pers occasion'd by the Sun in his Retreat, or
which break out in the middle of Autumn,
made them give the next Set of Stars the Ti-
tle of the Scorpion; because that Animal car-
ries not only a Sting, but a Bag of Poison in
his Tail, and makes use of both, as he finds
Occasion. The Sagittary, or Archer * who
follows that destructive Animal, has a visible
Relation to the Chace, or the Diversion of
Hunting, which is principally follow'd after
the Fall of the Leaf. As the Crab, that crawls
with a retrograde Motion, was made the
Symbol of the Summer Solstice, after which
the Sun always returns to the Equator; so on
the other Hand, in order to delineate the Win-
ter Solstice, after which the Sun rises, and
continues his progressive Motion to the other
Tropick, the Name of Capricorn, or the Goat
was chosen; because those Animals most com-
monly climb as they browse, and continue af-

*The Greeks, instead of a Hunter, have sub-
stituted the Fabulous Idea of a Centaur.

ending

OF HAMPTON COURT. 21

ending, and feeding, till they have reach'd the Summit of the Rocks and Mountains. The Water-Pot is a lively Image of the Hail, Rain and Snow, that fall in the dark, Winter Season. And lastly, the two Fish, which are link'd together by a Filler or Bandage, seem to have Reference to the Generation of those Animals, who make their Appearance about the Close of Winter, at which Period Angling begins to come in Season.

But to return to our Quadrangle:---On the left Hand is the old great Hall, in which, by his late Majesty's Command, was erected a Theatre, wherein, as Mr. *Gibber* the Comedian, in his *Apology* for his own Life, Page 447. assures us, it was intended that two Plays should have been acted every Week, during the Time of the Court's Continuance there; however, seven Plays only, it seems, were perform'd in it, by the Comedians from *Durry-Lane*, that very Summer it was erected; and one afterwards, in the Year 1731. for the Entertainment of the Duke of *Lorrain*, now Grand Duke of *Tuscany*.

In the Front is a Brick Portal, adorn'd with four *Cæsar's* Heads, but whose in particular, we are at a Loss to determine; this Part of the Building was repair'd in his present Majesty's Reign, as appears by a Key-Stone over the Gate, on which are the Letters G. R, and the Year of our Lord MDCCLXXII.

On the Right Hand of this Quadrangle there is a Stone Colonade, consisting of fourteen Pillars,

Pillars, and two Pilasters of the *Ionic* Order, with an Entablature and Ballustrade at Top, decorated in the Middle with two large, carv'd Vases. This leads to the great Stair-Case, on which are painted, at the Top, on the left Side, as you come in, *Apollo* and the *Nine Muses*; representing a fine Concert of Musick, at whose Feet sits the God *Pan*, with his unequal Reeds; and a little below them, the Goddess *Ceres*, holding a Wheat-Sheaf in her left Hand, and pointing to several Loaves of Bread with her Right; in which she holds a Chaplet of Flowers; near her are the River Gods, *Thame* and *Iffs*, with their Urns, and behind them, two River Nymphs: A large Table is plac'd in the Middle with a large Quantity of rich gilt Plate upon it, adorn'd with Flowers. This Part of the Painting is a lively Representation of the Marriage of *Thame* and *Iffs*; alluding to the Palace being erected on the River, which takes its Name from the Union of their Streams. *Apollo* and the *Muses* are introduc'd into the Piece, as being the Deities who presided over all sacred Banquets, and were as much the Protectors of *Mirth* and *Festivity*, as of *Poetry* and *Musick*. *Pan* and *Ceres* have Allusion to the Fields and Meadows about *Hampton Court*, and *Flora* to the Gardens.

On the Cieling are painted *Jupiter* and *Juno*, seated on a rich Throne, with *Ganymede* riding upon *Jupiter's* Eagle, and presenting him the Cup. *Juno's* Peacock is in the Front; and

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and one of the *Parcæ*, or *fatal Sisters*, is waiting with her Scissors in her Hand, ready to cut the Thread of Life, whenever *Jove* should give her Orders. The Whole is cover'd with a fine Canopy, surrounded with the Signs of the Zodiack, and several *Zephyrs*, with Flowers in their Hands. On one Side of them is *Fame*, with her two Trumpets. This Piece is a Compliment paid to King *William* and Queen *Mary*; the Peacock is an Emblem of their Grandeur, the *Destiny* denotes their Power over the Lives of their Subjects, and the *Zephyrs* represent their mild and courteous Disposition tow'rds them.

Underneath this is a beautiful Figure of *Venus*, in an easy, careless Posture, with one Leg on a Swan, and *Cupid* riding on another, whilst *Mars* is making his Addresses to her as a Lover.

On the right Hand are *Pluto* and *Proserpine*, *Cælus* and *Terra*, *Cybele*, crown'd with a Tower, and others: *Neptune* and *Amphitrite* in the Front, and two Attendants, serving them with Nectar and Fruits.

On the left is *Bacchus* and his Attendants. He is drest in a *Leopard's* Skin, thrown over his Shoulders, and a Crown of Grapes upon his Head. He leans on a rich Ewer; his left Hand rests on *Silenus's* Head, who sits on an Ass that is fallen down, and seems to catch at a Table, to which the Goddess *Diana* above is pointing. The Table is supported by Eagles. On one Side of it sits *Romulus*, the Founder

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Founder of *Rome*, who seems very attentive, and looks up to *Jupiter*. There is a Wolf by his Side, by which, according to the received Notion, he was suckled with his Twin Brother *Remus*, when their Uncle *Numitor* had order'd them both to be cast into the River *Tyber*; but the Messenger employ'd in this wicked Design, having laid the Children gently down among some Rushes, they were found by the Shepherd *Faustulus*, who deliver'd them to his Wife to nurse, from whose Name, being *Lupa*, the Fable of their being suckled by a Wolf took its Rise.

On the other Side of the flying Table, is *Hercules*, drest in a *Lion's Skin*, and leaning on his Club. All the above Figures are painted in the Clouds. In another Pannel is *Peace*, holding a Laurel in her Right Hand, and in her Left, a Palm over *Aeneas's* Head, who stands on the left Hand, and seems to invite the Twelve *Cæsars*, who are all standing together on the right, to a Celestial Banquet; amongst whom is the celebrated *Spurina*, the Soothsayer. The Genius of *Rome* is hovering over their Heads, with a flaming Sword, the Emblem of Destruction, and a Bridle, the Symbol of Government, both in her Right Hand.

This Prospect of *Rome*, with the flaming Sword and Bridle in the Hand of her Genius, seems an Allusion to the Revolution, at which Time, had it not been for the Assistance of our great and glorious Deliverer, King *William*

Of HAMPTON COURT. 25

liam III. the *British* Nation had felt again the Weight of the *Romish* Yoke.

In another Pannel is *Julian* the Apostate, writing at a Table, with *Mercury*, the God of Eloquence attending on him, in Allusion to the fine Writings of that wicked Emperor, who was an inveterate Enemy to the Christian Religion, notwithstanding his Education in it, and his Service at the Altar.

He was the Son of *Constantius*, Brother of *Constantine the Great*. His Mother's Name was *Basilina*. His first Tutor in Grammer was one *Mardonius*, an Heathen Eunuch, who resided at *Constantinople*. *Ecebolius*, one that waver'd in the Faith, was the next that instructed him in the Art of Rhetorick, at *Nicomedia*, to which Place he was sent by the Emperor, in order that *Eusebius*, who was Bishop of that Place, and his Kinsman, might improve him in Virtue and good Manners; but he was shamefully corrupted by one *Maximus*, who was not only a Philosopher, but a Magician. His Cousin *Constantius*, being inform'd of his dissolute Course of Life, and *Julian* dreading his Resentment, made himself a Monk: But tho' he behav'd in that Capacity to all outward Appearance as a good Christian, he was a very Heathen in private. Before this Time, both he and his Brother *Gallus* were constituted Clerks, and discharg'd the Office of Public Readers in the Church-Assemblies. The latter was a Zealot, and was very sanguine in the Erection of a Church, in Ho-

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nour to *Mammas* the Martyr; the other, indeed, join'd with him in the Undertaking, but was perfectly remiss, and regardless of performing his proportionable Part. In Proceſs of Time, *Constantius*, at the earneſt Sollicitation of his Royal Conſort *Eusebia*, declar'd him *Cæſar*: And in the Year 335, he married *Helena*, the Emperor's Siſter. He had formerly been ſent into *Gaul*, where he overcame the *Barbarians*, and by vanquiſhing ſeven *German* Kings, reſtor'd Peace to thoſe Provinces. His Deportment was ſo exemplary, and ſeemingly virtuous, that it gain'd him the univerſal Affection and Eſteem of the *Roman* Legions; inſomuch that in the Year 36, ſoon after the Death of *Constantius*, he was eſtabliſh'd on his Throne. The Mask thereupon was immediately thrown off, and he caus'd the Idol-Temples of the Heathens publickly to be open'd; and not only reſtor'd their Worſhip, but aſſum'd the Office himſelf of their High-Prieſt: In ſhort, he religiously obſerv'd all their Rites and Ceremonies, and endeavour'd, by the Blood of Sacrifices, to efface the Character of his Chriſtian Baptiſm. He recall'd all thoſe Hereticks who had been baniſh'd by his Predeceſſor, and reſtor'd the Donatiſts to their reſpective Poſts or Employments in *Africa*, and embrac'd every Opportunity that offer'd to injure or oppreſs the Chriſtians, whom (by way of Ignominy and Reproach) he branded with the Title of *Galileans*: And ſo far did he carry his implacable Malice and Averſion towards them, that
he

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he did not scruple to put the King of *Persia's* Embassadors to Death, for no other Reason, than that they profess'd themselves Christians. In the Disposal of all Places he prefer'd such as were strenuous Advocates for Idol-Worship, and punish'd all Christians who presum'd to open any Seminaries, or Schools for the Education of Youth, and us'd, in short, his utmost Endeavours to extirpate the Catholick Faith. For which Reason he gave extraordinary Encouragement to Pagan Tutors; and introduc'd the Religious Custom of singing alternately in the Idol-Temples, together with the Distinction of Places, the Forms of Prayers, and some faint Resemblance of Public Penance by way of Atonement for enormous Crimes. He propos'd to have built several Public Hospitals, for the Reception of such as were sick and poor; as also Monasteries, for the Education of young Virgins, but did not live to see those laudible Intentions accomplish'd. But above all, he tried all the Means in his Power to prevail on his Soldiers in general, but more particularly the *Prætorian* Guard, to renounce the Christian Religion; the greatest Part of them however despis'd and abhorr'd the impious Proposition, and chose rather to abandon their Posts, and forfeit his Favour and Protection, than to turn Apostates. *Maris*, Bishop of *Ghalcedon*, having publicly reprimanded him for his wicked Proceedings, he answer'd him without any Warmth or Emotion, That his *Galilaean*, notwithstanding all his

Zeal; would never cure him of his Blindness. To which impious Reflection *Maris* reply'd, I bless my Saviour, that being blind; I need not pollute my Eyes with beholding such a shameful Apostate as you are. This likewise the Emperor bore with all the Calmness imaginable, as thinking such a Reply not worthy of his Regard or Reientment.

He very much affected all such Acts of Clemency and Moderation, with a View to gain by that Means the greater Credit to his wicked and villainous Designs. He gave free Leave to the *Jews* to rebuild the Temple of *Jerusalem*, and finding himself indispensibly oblig'd to make War upon the *Persians*, he breath'd nothing but Vengeance and Destruction on the Church, as soon as he return'd; but rashly engaging with the Enemy with his Coat of Mail, he receiv'd an accidental Wound, whereof he died. Finding himself in a desperate Condition, he took a Handful of his Blood (according to *Theodore*) and casting it up to Heaven, said, *Vicisti Galilæe*, that is, *O Christ, thou hast overcome me*, and instantly expir'd, on the twentieth Day of *June*, in the seventh Year of his Reign, in the thirty first Year of his Age.

Tho' so wicked a Man, it is allow'd on all Hands, that his acquir'd Parts were extraordinary, and that his Works are the just Objects of universal Admiration.

As to his Person, he had sparkling Eyes, a stern, wandering Countenance, a strait Nose,
his

Of HAMPTON COURT. 29

his Mouth somewhat of the biggest, a Slit in his Under-Lip, a thick Beard, which he wore picked, his Shoulders large and moving, his Head hanging down, which he always turn'd on one Side and t'other ; he walk'd very fast, altho' he was but little, and made a great Noise when he laugh'd.

Amongst the many Pieces which he wrote, there was a Satirical Letter, that he call'd the *Misopogon*, or Beard-hater, as a Testimony of his Contempt of the People of *Antioch*, who had endeavour'd to make him appear ridiculous.

Over the Door, at the Head of the Stairs, is a *Pyra*, or Funeral Pyle, done in Stone-Colour: Under the Paintings before mention'd, are thirty six Pannels, representing Trophies of War, and other Decorations in the same Colour.

The Paintings on this Stair-Cafe are all the Works of Signior *Verrio*, an ingenious *Italian*, who laid out several Gardens, and painted several other Pieces here, as well as at *Windsor*, and at the Seats of many of the Nobility..

As we propose to give a succinct Account of the several Painters and Sculptors under their Capital Performances; and as This is far from being his Master-piece, we shall introduce the History of that justly admir'd Artist in another Place.

A large Glass Lanthorn, with sixteen Noz-
zles in it, and an Imperial Crown at Top,
C₃ hange.

hangs from the Cieling, by a strong Brass Chain doubly gilt.

The GUARD-CHAMBER.

From the Stair-Cafe, we pass into the Guard-Chamber, which contains Arms for five thousand Men, artfully dispos'd in various Forms. Fronting the Door are three Trophies of Drums, hanging in an uniform Manner under the Windows, five in each Trophy. There are Pilasters of Pikes, Bayonets, and Bandaleers, on each Side sixteen Pannels, which go round the Room, with a great Variety of Decorations and Figures, as Musquets in Chequer-Work, Stars made of Bayonets, Swords, &c. also Circles, Ovals, Hexagons, and Octagons; in the Centers of some are the fam'd *Medusa's* Head, of others *Jupiter's* Thunder, and other Devices carv'd upon a Shield: The Sides are garnish'd with Bandaleers.

The Arms were thus dispos'd by Mr. *Harris*, who was the Person that first contriv'd to place the Arms in the same beautiful Order in the *small Armoury* in the Tower of *London*, which is universally admir'd, by People of all Nations, who have the Curiosity to survey them. This Man was originally a common Gun-smith, but after he had given such publick Proof of his superior Genius, he was allow'd a Pension from the Crown for his Ingenuity.

Over the Chimney are the Arms of *England*, &c. with the Garter, and Motto round them,

of HAMPTON COURT. 31

them; and underneath is a neat Cypher of a W; and over it the Royal Crown, curiously carv'd in Walnut-tree.

On the Right Hand of the Door as we enter, are the Halberts for the Yeomen of the Guard, eighteen in Number, and a little farther, six large Carbines, regularly plac'd on a Table.

The Room is very large and spacious, of an oblong Form, above sixty Feet long, and forty Feet wide. The Arms here are all taken down to be clean'd, and are replac'd once every Year in the Spring.

The KING's PRESENCE CHAMBER.

On the Left Hand of the Entrance, behind the Door, is a fine Picture, about eighteen Feet by fifteen, of King * *William III.* in Armour, with his Truncheon in his Hand, mounted on a stately Horse, with a long Tail, trampling on Trophies of War, by which lies a flaming Torch. *Mercury* and *Peace* are over Head, in a Cloud supporting the King's Helmet, decorated with Laurel; and a *Cupid* holds a Scroll, which at present is not legible. In the Bottom Part of the Picture, is *Neptune* with his Attendants, by the Side of a Rock, who seems to welcome the Hero on Shore: There is a Prospect of Ships likewise at a Distance: And a serene, blue Sky, with-

* N. B. All Pictures mark'd throughout the Work with this Asterism, are Capital Ones, and deserve the Spectator's particular Attention.

out

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out a Cloud, except that which *Mercury* and *Peace* sit on. In the Front Ground is *Plenty* with her Cornucopia, offering a Branch of *Olives*, and *Flora* presenting Flowers.

The Room is hung with rich old Tapestry, that has no particular Story wrought in it; but Landscape-Work, with the Figures of Nymphs, Fawns, Satyrs, Nereides, &c.

In the Front, are the Canopy and Chair of State, which are of Crimson Damask, as are also the Stools: On the Back-part of the Canopy are the King's Arms, and round the Vallance the Crown and Cypher embroider'd in Gold. This Room, tho' called the second, is the first Presence Chamber of the King's Apartment.

The Ceiling is vaulted, from the Center of which hangs a fine Lustre of nineteen Branches.

This Picture which was painted by the late celebrated Sir *Godfrey Kneller*, is one of his Master-pieces, and a glorious Proof of his extraordinary Genius. The Drawing is good, and the Colouring beautiful; the Lights and Shadows are dispos'd in the most artful Manner: Each Figure is beautifully bold, and the Invention truly noble; for as it is well known, his Majesty landed in the West of *England*, the Sails of the Ships at a Distance are swelled with the East Wind, and the Hair of the Figure of *Plenty* is ruffled, and blows the same Way.

This

OF HAMPTON COURT. 33

This justly admir'd Painter was born at *Lubeck*, in the *Lower Saxony*, in the Year 1646, and was a Pupil of *Rembrandt*. He travell'd to *Rome*, and drew after the antique Statues and Busts, whereby he attain'd to the most beautiful and graceful manner of drawing a Likeness that any Painter was ever Master of: He was not so exact a Copyer of Nature in the minute Parts as *Van Dyck*, but what he added to her made ample Amends for what he neglected; for he gave a peculiar Grace and Dignity wherever the Character requir'd it; upon which Account, a noble Duke, who made no mean Figure, was once pleas'd to say to him, "Sir *Godfrey*, every Body tells me, "the Picture you have drawn for me is extremely like, and yet, methinks, when I view myself and that together in the Glass, "I appear like a meer *Poltroon* to it.

He was so far from taking the Advantage of little Marks and Defects for a Likeness, in all his Pieces, that he left them quite out, and painted from those Parts that could make the Picture strike the Eye in the most agreeable Manner. As the mean, hard Likeness is the present Fashion, *Kneller's* great Abilities are not so much regarded at present, as they will doubtless be admir'd by Posterity.

Tho' he has drawn a great many slight Pictures, assisted by meaner Painters, from his want of Time and Multiplicity of Business; yet we have this to say in his Favour, that his best Pictures, such as the Dutchess of *Grafton*,
in

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in the Room, of which we are now speaking, the *Chinese* at *Windsor*, the Picture of *Grinlin Gibbons* at *Houghton-hall*, Archbishop *Tillotson*, a Half-length Lady at Mr. Baron *Scrope's* and several others, are equal at least, if not superior in Grace, to any Portraits in the World.

This great Master died in the Year 1723, and lies buried at *Twickenham*, near *Whitton*, where he had a good Estate, and a fine Seat; but there is a handsome Monument set up for him at the lower End of the North Isle in *Westminster-Abby*, which was design'd by himself, and executed by our present great Sculptor Mr. *Rysbrack*, on which is the following Inscription:

M. S.

GODEFREDI KNELLER
EQUITIS ROM. IMP. ET ANGLIÆ
BARONETTI PICTORIS REGIBUS
CAROLO II. JACOBO II. GULIELMO III.
ANNÆ REGINÆ. GEORGIO.
QUI OBIT XXVI OCT.
ANN. MDCCXXIII. ÆTAT. LXXVII.

Kneller by Heav'n, and not a Master, taught,
Whose Art was Nature, and whose Pictures
Thought,

When now two Ages he had snatch'd from Fate,
Whate'er was beauteous, and whate'er was great;

Crown-

Of HAMPTON COURT. 35

Crowned with Princes Honours, Poets Lays,
Due to his Merit and brave Thirst of Praise;
Living, great Nature fear'd he might out-vie
Her Works; and dying, fears herself may die.

A. P.

The Mention made by Mr. *Pope*, in these Lines, of *Princes Honours, Poets Lays*, alludes to his having been made a Knight of the *Roman Empire*, to his having been knighted by King *William III.* and made a Baronet by King *George I.* and to the many Compliments paid him by the *English Poets*, among which, those publish'd by the late ingenious Mr. *Congreve*, and the inimitable Mr. *Addison*, are allow'd to be touch'd up with the greatest Elegance; for which Reason we shall take the Liberty to transcribe them; and as there are particular Beauties in both, we shall leave our Readers themselves to give the Preference to which they please.



To



T O

SIR GODFREY KNELLER.

By Mr. CONGREGUE.

I Yield, O *Kneller*, to superior Skill,
 Thy Pencil triumphs o'er the Poet's Quill:
 If yet my vanquish'd Muse exerts her Lays,
 It is no more to rival thee, but praise.

Ofte have I try'd, with unavailing Care,
 To trace some Image from the much-lov'd Fair;
 But still my Numbers uneffectual prov'd,
 And rather shew'd how much, than whom, I
 lov'd :

But thy unerring Hand, with matchless Art,
 Has shewn my Eyes th' Impression in my
 Heart ;

The bright Idea both exists and lives,
 Such vital Heat thy genial Pencil gives:
 Whose daring Point, not to the Face confin'd
 Can penetrate the Heart, and paint the Mind.
 Others

Of HAMPTON COURT. 37

Others some faint Resemblance may express,
Which, as 'tis drawn by Chance, we find by
Guess.

Thy Pictures raise no Doubts, when brought
to View,

At once they're known, and seem to know
us too.

Transcendent Artist! How compleat thy Skill!
Thy Pow'r to act, is equal to thy Will.

Nature and Art, in Thee, alike contend,

Not to oppose each other, but befriend:

For what thy Fancy has with Fire design'd,

Is by thy Skill both temper'd and refin'd.

As in thy Pictures, Light consents with Shade,

And each to other is subservient made,

Judgment and Genius so concur in Thee,

And both unite in perfect Harmony.

But after Days, my Friend, must do thee Right,
And set thy Virtues in unenvy'd Light.

Fame due to vast Desert is kept in Store,

Unpay'd, till the Deserver is no more.

Yet, 'Thou, in present, the best Part hast gain'd,

And from the chosen Few Applause obtain'd:

Ev'n He, who best could judge, and best could
praise,

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Has high extoll'd thee in his deathless Lays;
 Ev'n *Dryden* has immortaliz'd thy Name;
 Let that alone suffice thee; think That, Fame,
 Unfit I follow, where he led the Way,
 And court Applause, by what I seem to pay.
 Myself I praise, while I thy Praise intend,
 For 'tis some Virtue, Virtue to commend:
 And next to Deeds, which our own Honour raise,
 Is to distinguish Them, who merit Praise.





TO

Sir GODFREY KELLER,

On His PICTURE of

KING GEORGE I.

KELLER, with Silence and Surprise,
We see *Britannia's* Monarch rise,
A Godlike Form, by Thee display'd
In all the Force of Light and Shade;
And, aw'd by thy delusive Hand,
As in the Presence-Chamber stand.

The Magick of thy Art calls forth
His secret Soul, and hidden Worth,
His Probity and Mildness shows,
His Care of Friends, and Scorn of Foes:

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In ev'ry Stroke, in ev'ry Line,
Does some exalted Virtue shine,
And *Albion's* Happiness we trace
Thro' all the Features of his Face.

O! may I live to hail the Day,
When the glad Nation shall survey
Their Sovereign, thro' his wide Command,
Passing in Progress o'er the Land!
Each Heart shall bend, and ev'ry Voice
In loud applauding Shouts rejoice;
Whilst all his gracious Aspect praise,
And Crowds grow loyal as they gaze.

This Image, on the Medal plac'd,
With its bright Round of Titles grac'd,
And stamp'd on *British* Coins shall live;
To richest Ores shall Value give;
Or wrought within the curious Mould,
Shape and adorn the running Gold.
To bear this Form, the genial Sun
Has daily, since his Course begun,
Rejoic'd the Metal to refine,
And ripen'd the *Peruvian* Mine.

Thou, *Kneller*, long with noble Pride,
The foremost of thy Art, hast vy'd

With

Of HAMPTON COURT. 41

With Nature in a generous Strife,
And touch'd the Canvas into Life:
'Thy Pencil has, by Monarchs fought,
From Reign to Reign in Ermine wrought,
And, in their Robes of State array'd,
The Kings of half an Age display'd.

Here swarthy *Charles* appears, and there
His Brother, with dejected Air :
Triumphant *Nassau* here we find,
And with him bright *Maria* join'd ;
There *Anna*, great, as when she sent
Her Army through the Continent,
E're yet her *Hero* was disgrac'd ;
O, may fam'd *Brunswick* be the last,
(Tho' Heav'n should with my Wish agree,
And long preserve thy Art in Thee)
The last, the happiest *British King*,
Whom thou shalt paint, or I shall sing !

Wise *Pheidias*, thus his Skill to prove,
Thro' many a God advanc'd to Jove,
And taught the polish'd Rocks to shine,
With Airs and Lineaments divine ;
'Till *Greece* amaz'd, and half afraid,
'Th' assembled *Deities* survey'd.

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Great *Pan*, who wont to chase the Fair,
 And lov'd the spreading *Oak*, was there;
 Old *Saturn* too, with up-cast Eyes,
 Beheld his abdicated Skies;
 And mighty *Mars*, for War renown'd,
 In Adamantine Armour frown'd:
 By him the Childless Goddess rose,
Minerva, studious to compose
 Her twisted Threads; the Web she strung,
 And o'er a Loom of Marble hung;
Thetis, the troubled Ocean's Queen,
 Match'd with a Mortal, next was seen,
 Reclining on a Funeral Urn,
 Her short liv'd darling Son to mourn.
 'The last was he, whose Thunder slew
 The *Titan* Race, a rebel Crew,
 That, from an hundred Hills ally'd,
 In impious Leagues their King defy'd.

This Wonder of the Sculptor's Hand
 Produc'd, his Art was at a Stand:
 For who wou'd hope new Fame to raise,
 Or risque his well-establish'd Praise,
 That his high Genius to approve,
 Had drawn a *GEORGE*, or carv'd a *Jove*?



Of HAMPTON COURT. 43

We shall now proceed to give a short Account of the remaining Curiosities in the Second Room, which we left unfinish'd.

Over the Chimney is a whole Length of the Marquis of *Hamilton*, Lord Steward of the Household to King *Charles I.* painted by *Van Somer*.

Over the Doors are two Pieces of Architecture, beautifully painted by *Rosso*, an Artist of great Reputation, some of whose best Works are in the Galleries of the French King's Palace of *Fontainbleau*. He was a great Architect, as well as Painter, and so highly esteem'd by *Francis I.* that he made him *Super-intendant General* of all his Buildings, Pictures, &c. gave him a considerable Pension, and allow'd him such Opportunities of making his Fortune, that he liv'd for a considerable Time, in such Affluence and Splendor, that few Princes made a greater Figure.

However, as the End of this Painter was somewhat extraordinary, we presume a short Relation of it will be thought no disagreeable Amusement.

ROSSO, after he was grown immensely rich, was robb'd of a large Sum of Money, and as he unfortunately imagin'd, by one *Francisco Pelegrino*, a *Florentine*, who was one of his most intimate Friends, as well as his Countryman. Upon which Suspicion, he procur'd an Order for his Imprisonment, and caus'd him to be put to the Torture; which he underwent with such Resolution and Courage,
and

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and asserted his Innocence, in the Height of the most agonizing Pains, with such Constancy, that he was honourably acquitted.

Our unhappy Painter, partly out of Remorse for this inhuman Treatment of his injur'd Friend, and partly out of Fear of the fatal Consequences of His most just Resentment, dispatch'd himself by Poison, in 1541, and in the forty fifth Year of his Age.

The SECOND PRESENCE-CHAMBER.

Over the Chimney is a whole Length of *Christian IV. King of Denmark*, by *Van Somer*. This Picture, as most of the large ones are, is decorated round the Frame on the Outside with Festoons of Fruits and Flowers, beautifully carv'd in *High-relief*, in Lime Wood.

Over all the Doors are Pieces of Ruins and Landscapes by *Rosso*.

The Hangings of this Room are very antient Tapestry, but very rich, the Lights being all Gold, and the Shadows Silk; the Subject of those on the Left is *Hercules* and the *Hydra*; and those on the Right is *Midas* with his Asses Ears.

The Room is spacious, with a vaulted Ceiling, from the Center of which hangs a gilt Chandelier of twelve Branches. The Chair of State and Stools are of Crimson Damask, fring'd with the same Colour. Here are two Tables of fine Marble, which have
Pier,

Of HAMPTON COURT. 45

Pier-Glasses over them, with gilt Stands on each Side.

The AUDIENCE-ROOM.

Over the Chimney is a whole Length of *Elizabeth Queen of Bohemia*, who was his present Majesties Great Grand-mother, and the Daughter of King *James I.* Her Husband *Frederick V.* Prince Elector *Palatine* of the *Rhine*, and herself likewise, were drove out of their Kingdom, for Want of the seasonable Support of her Father. She came over into *England* the Year after the Restoration of her Nephew, King *Charles II.* and died about nine Months after that in *London*, at the Lord *Craven's* in *Drury-Lane*, in the Year 1662.

Over each of the Doors in this Room, is a *Madonna*, by *Dominico Fetti*, who, by studying the Works of *Giulio Romano* at *Mantua*, became an excellent Imitator of that great Master. He died in the Year 1624, in the 35th Year of his Age.

The Tapestry is fine; the Subject on one Side *Abraham* and *Lot* dividing their Lands; and on the other, God appears to *Abraham* in the Front, and *Abraham* is purchasing a Piece of Ground for a Burying-place.

The Room is lofty : In the Middle hangs a beautiful Chandelier of Silver chas'd, with sixteen Branches. Between the Windows are Glasses;

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Glasses; and under them Tables, finely carv'd, and gilt Stands on each Side.

Here is a fine Canopy of State, with Window-Curtains, Chair and Stools of rich Crimson Damask, lac'd, and fring'd with Gold.

The DRAWING-ROOM.

Over the Chimney-Piece is a whole Length of King * *Charles* I. which is universally allow'd to be the finest Representation of him that ever was painted, and one of the Master-pieces of that great Artist Sir *Anthony Van Dyck*. Tho' his Majesty is dress'd indeed in his Royal Robes, yet he is drawn in a dejected Posture, and with an Air of Sorrow in his Countenance, to intimate to the Spectator, that he was just entring into his Troubles at the Time when he sat for his Picture: And tho' the Piece in general be dark, yet there is a peculiar Brightness in the Face and Hands.

We shall here give our Readers the Character and History of this great Master, extracted from Mr. *Graham's* short Account of the Painters.

Sir *Anthony Van Dyck* (says our Author) was born at *Antwerp*, in the Year 1599; and gave such early Testimonies of his most excellent Endowments, that *Rubens*, his Master, jealous of his being soon as universally approv'd of as himself, in order to divert him from History-Pieces, would frequently commend his peculiar Talent in painting after the
Life,

OF HAMPTON COURT. 47

Life, and took such Care to keep him constantly employ'd in that particular Branch, that he determin'd at last to make it his principal Study; and for his further Improvement travell'd to *Venice*, where he attain'd the beautiful Colouring of *Titian*, *Paolo Veronese*, &c. And after a few Years spent in *Rome*, *Genoa*, and *Sicily*, he return'd Home to *Flanders*, with a Manner of Painting so noble, natural and easy, that *Titian* himself was hardly his Superior; and no other Master in the World equal to him for Portraits.

He came into *England* soon after *Rubens* left it, and was retain'd in the Service of King *Charles I.* who conceiv'd a very high Esteem for all his Works, honour'd him with Knighthood, made him a Present of his own Picture, set round with Diamonds, settled on him a considerable Pension, sat very often to him for his Portrait; as did most of the Nobility and principal Gentry of the Kingdom after him.

Tho' he was a Person of but a low Stature, yet he was well proportion'd; and tho' very handsome, was modest, affable and courteous: He was likewise a great Encourager of all those who excell'd in any Art or Science whatsoever, and generous to the last Degree. He married one of the most beautiful Ladies of the *English* Court, the Daughter of Lord *Ruthen*, Earl of *Gowry*, and liv'd in State and Grandeur answerable to her Birth. As to his Dress, it was generally very rich, his Coaches and Equipage were very magnificent, his Re-
tinue

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tinue numerous and gay : His Table was so splendid, and so much frequented by People of the best Quality of both Sexes, that his Apartments were more like the Court of a Prince, than the Lodgings of an Artificer.

Towards the latter End of his Life, he grew weary of the constant Fatigue of *Face-Painting* ; and being ambitious of immortalizing his Name by some more bold and arduous Undertaking, went to *Paris*, with a View of being employ'd in the Service of the *French* King, but not meeting with that Encouragement he expected, he return'd to *London* ; and being introduc'd at Court by his Friend Sir *Kennelm Digby*, he propos'd to make *Cartones* for the *Banqueting-House* at *Whitehall* : The Subject of which was intended to have been the *Institution* of the *Order of the Garter*, the Procession of the Knights in their Habits, with the Ceremony of their Installment at *St. George's* Feast. But as his Demands at first of *Four-score Thousand Pounds* were thought very unreasonable, whilst the King was treating with him for a more moderate Sum, the *Gout* and other Distempers put an End to his Life, in the Year 1641, in the 42^d Year of his Age : And his Body was interr'd in *St. Paul's* Cathedral.

DU FRESNOY, speaking of *Rubens*, says, his School was full of admirable Disciples, amongst whom, *Van Dyck* was the Man, that best comprehended all the Rules and general Maxims of his Master ; and even excell'd him in the Delicacy of his Colouring, and in his
Cabinet-

Of HAMPTON COURT. 49

Cabinet Pieces; his Taste however, in regard to the Designing Part, was nothing superior he owns, to that of *Rubens*.

In the same Room where this fine Picture of King *Charles I.* is, there are two capital Pictures over the Doors.* The Subject of the First is, the Scripture-History of *David* cutting off *Goliath's* Head. The Former is here represented as a very little Person. The Head of the Latter is very large, and of a fine dead Colour. The Sword likewise, with which it was cut off, is very large. This beautiful Piece was painted by *Fetti*, of whom we have already given a short Account. The Other, which is a Representation of the * *Holy Family* was painted by *Correggio*, of whom *Du Fresnoy* gives this Account, that he painted at *Parma* two large Cupola's in Fresco, and some Altar-Pieces. This Artist found out certain natural and unaffected Graces, says he, for his *Madonna's*, his Saints, and little Children, which were peculiar to him. Tho' his Manner is exceeding great, yet neither the Design, nor the Work is perfectly correct. His Pencil was both easy and delightful, and it must be acknowledg'd that he painted with great Strength, great Heightning, great Sweetness, and Liveliness of Colours, in which none excell'd him.

He had such a Manner of distributing his Lights, as was peculiar to himself; which gave a great Force and Roundness to his Figures. He would extend a large Light, and
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then make it lose itself insensibly in the Dark Shadowing, which he plac'd out of the Masses with surprising Art. And those give them that Roundness, without our being capable of perceiving from whence such Force, and such an agreeable Amusement to the Eye arises. In all Probability, continues *Du Fresnoy*, the rest of the *Lombard School* copied him in this Particular. He was not, however, over-curious in his Choice of the most graceful Attitudes, neither had he the Talent of setting a Group of Figures in the most advantageous Light: His Designs are frequently imperfect, and the Positions in them not duly observ'd. Tho' the Aspects of his Figures are too often disagreeable to the Eye; yet his Manner of designing Heads, Hands, Feet, and other Parts, is very great, and justly deserves our Imitation. His Art was most conspicuous in conducting his Pictures, and knowing when to leave off; for there was such an Union in his Painting, that his greatest Works seem'd to have been the Performance only of a Day; and appear as if we saw them from a *Looking-Glass*. His Landscapes are no less beautiful than his Figures, and the just Objects of our Admiration.

Mr. *Richardson* gives an Instance of this Painter's Fancy, in a *Danae* of his, wherein he has finely express'd the Sense of that Story; for upon the Descent of the Golden Shower, *Cupid* draws off her Linen, and two *Loves* are trying a Dart tipp'd with Gold upon a Touch-stone.

This

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This *ANTONIO ALLEGRI*, generally call'd *Correggio*, from the Place where he was born, in the Dukedom of *Modena*, was a Man of such natural Parts, that nothing but his unhappy Education, which gave him no Opportunities of studying Abroad, or of consulting the Antients, in order to perfect himself in Design, prevented him from being the most conspicuous Painter in the World. He had a Genius however so sublime, and was Master of a Pencil so inexpressibly soft, tender, and beautiful, that *Giulio Romano*, on seeing a *Leda* and a naked *Venus*, which he painted for *Frederick* Duke of *Modena*, as Presents for the Emperor, was pleas'd to declare, that it was impossible, in his Opinion, for any Thing of Colours to go beyond them. His chief Works are at *Modena* and *Parma*, at which last Place he spent the greatest Part of his Life in Obscurity, and work'd hard to maintain his Family, which was somewhat large, without meeting with that Encouragement which was due to his Merit.

He was extremely humble and modest in his Deportment : He led a very religious Life, and was much lamented at his Death, which happen'd in the Fortieth Year of his Age (in 1534) by drinking some cold Water, when he was over hot, and over fatigu'd with carrying home some *Copper Money*, to the Value of about sixty Crowns, which he had receiv'd for one of his Pieces.

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The other Furniture of this Room consists of a rich Chair of State and Stools, two large Marble Tables between the Windows, with Pier-Glasses up to the Ceiling, and two Pair of fine gilt Stands: The Window-Curtains are Tissue, with a Silver Ground. There are six Silver Sconces on the Tapestry, which is richly woven in with Gold, but, is very ancient; the Subject, the Scripture-Story of *Abraham* sending his Servants to get a Wife for *Isaac*:

The STATE-BED-CHAMBER.

Over the Doors are two * Pieces of Flowers beautifully painted by *Baptist*.

Over the Chimney is a whole Length of the Dutchess of *York* (Daughter of the Lord Chancellor *Hyde*, and Mother to Queen *Mary* and Queen *Anne*) painted by *Van Somer*; under which, and over the two Doors is a large Collection of *China*, plac'd there by Queen *Mary*, who was peculiarly fond of that Sort of Ware.

The Tapestry is the History of *Joshua*, all round the Room, which is very spacious.

The Ceiling was painted by *Verrio*. The Subject of one Part of it is *Endymion* and the Moon: *Endymion* is lying with his Head in *Morpheus's* Lap, and *Diana*, in her Crescent, viewing him with the utmost Attention as he sleeps.

The

OF HAMPTON COURT. 53

The Story is this. *Endymion*, who was a peculiar Favourite of the Moon, was the Son of *Æthlius*, and Grandson of *Jupiter*, who took him up into Heaven, where he attempted to violate the Chastity of *Juno*, upon which *Jupiter* cast him into a perpetual Sleep: *Diana* hid him from the Sight of *Jupiter*, in a Cave on Mount *Latmos*, where she had fifty Daughters by him, and amongst others a Son, called *Ætolus*, from whom the Country of *Hyanthis* took the Name of *Ætolia*.

ENDYMION, in reality, was a good and just King of *Elis*, and an Astronomer, who study'd the Motions of the *Moon*, and for that Reason would frequently pass whole Nights in the most retir'd Places, in order to make his Observations on her without Interruption.

On another Part of the Ceiling is a fine Figure of *Somnus*, or Sleep, with his Attendants. In the Border are four Landscapes, and four Boys, with Baskets of Flowers, intermix'd with Poppies.

The Bed is of Crimson Velvet, lac'd with Gold, and adorn'd with white Plumes of Feathers on the Top. There are likewise in this Room eight Silver Sconces chas'd, with the Judgment of *Solomon* upon them; a fine black and Gold *India* Screen; a large Pier Glass, ornamented with Glass, that is cut and ting'd with blue; a Marble Table, and two gilt Stands: And in one Corner, an eight-Day Clock in a Walnut-tree Case.

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The KING'S DRESSING-ROOM.

Over the Doors are fine Flower-Pieces by *Baptist*.

The Cieling is painted by *Verrio*, the Subject, *Mars* and *Venus*. *Mars* is sleeping in *Venus's* Lap; several *Cupids* are stealing away his Armour; some his Coat, others his Shield, Helmet, Sword and Spear; while others are binding him about the Legs and Arms with Fetters of Roses. The Border is embellish'd with *Jeffamin*, Orange Trees in Pots, and several Sorts of Birds.

The Room is about twelve Feet long, and six wide; and in it are two Windows, with rich Window Curtains, a neat Table between them, on which stands a Clock; and on the right Hand is a curious Weather-Glass. The Hangings are of Straw-colour'd *India* Damask; the Chair, and Screen are of the same.

The KING'S WRITING-CLOSET.

Over each Door is a Piece of Flowers by *Baptist*, in a contrast Taste; and over the Chimney is a fine Picture by *Bougdane* of all Sorts of *Birds; the Peacock in Front, and the principal Figure.

In

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In the left Hand Corner is a curious Weather-Glass; and in another Part of the Room, an *Indian* Cabinet, fill'd at top with fine China, plac'd there by the late Queen *Mary*.

This Closet is of a Triangular Form, and has two Windows. The Hangings and Stools are of a Pea-Green *India* Damask; there is a fine Collection of China over the Chimney, and a Glass there so plac'd, as to shew all the Rooms that are on that Side of the Building at once.

QUEEN MARY'S CLOSET.

Over the Chimney is an ancient Painting, said to be *Rafaele's*, but if so, it must certainly have been in his younger Days: 'Tis a Representation of *Jupiter's* Throne, by which is the Thunder, and his Eagle in the Clouds, with some Figures in the Posture of Suppliants, notwithstanding *Jupiter* is absent.

The Hangings are all Needlework, wrought by the Queen's own Hand: Here are likewise an Easy-Chair, four others, and a Screen, all said to be the Work likewise of that pious Queen, whose Beauty, good Sense, and other fine Accomplishments made her universally belov'd, and rever'd by all that knew her.

The Work we are now speaking of must be allow'd to be extremely neat; and in particular, the Figures, which are chiefly Flow-

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ers,

56 *The* ROYAL PALACE

ers, are all well shadow'd, perhaps equal to the best Tapestry, and shew great Judgment in the Drawing.

In this Closet, which is but small, are three Windows. Here is a fine Pier-Glass, with a blue Border; a large Table and pair of Stands of Lead, inlaid with Brass, and a curious Parcel of China over the Chimney; a gilt Tea-Table, and a writing Desk.

The END of the KING's APARTMENT.





THE
QUEEN'S
APARTMENT.

The QUEEN'S GALLERY.

THIS is likewise call'd the *Tapestry Gallery*, and is about seventy Feet long, and twenty-five Feet wide ; where hang the seven fine Pieces of Tapestry, which contain the History of *Alexander the Great*, done after the famous Paintings of *Le Brun*, an Account of whose Life we shall give our Readers in this Place.

CHARLES LE BRUN was born at *Paris*, in 1620, and came into the World with all the happy Dispositions requisite to form a great Master.

Master. He began his Studies under the Direction of *Simon Vouet*, and finish'd them at *Rome*, by the Indulgence of *Monsieur* the Chancellor *Seguier*, who first took Notice of him, by seeing him one Day with his Father, who was a common Carver, that was employ'd in the Gardens of the *Hotel Seguier*, and frequently brought his Son with him, in order to make him copy some Designs after him. *Monsieur Seguier*, one Day walking in his Gardens, saw the Lad *Designing*, and observ'd that he did it in a very pretty Taste, and with such Ease, for one of his Years, as gave just Hopes of a rising Genius; he recommended him therefore to *Vouet*, who was at that time painting the Library of the *Hotel Seguier*.

LE BRUN, when but fifteen Years of Age, drew two Pictures, that surpriz'd the Painters of those Times: The first was the Portrait of his *Grandfather*; and the other was a Representation of *Hercules* knocking down *Dionides's* Horses. The Chancellor *Seguier*, some Time after, perceiving by *Le Brun's* Ambition to learn, and the Progress he had made in his Art, that he was well qualify'd for travelling, sent him into *Italy*, in 1639, where for three Years successively he allow'd him a very handsome Pension.

The first Testimonies of his more than common Abilities, after his Return Home, were the *Prize Pictures*, which he painted two Years together for the Church of *Notre Dame*.

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The first Year he painted the *Martyrdom* of *St. Peter* ; and the second, that of *St. Stephen*.

His Reputation was now so well establish'd, that Monsieur *Foucquet*, *Superintendent* of the *Finances*, employ'd him to paint his fine House at *Vaux le Vicomte*, and in order to engage him wholly in his Service, not only paid him for his Work, but allow'd him a Pension of twelve Thousand Livres a Year besides.

After Mr. *Foucquet* fell into Disgrace, his Pencil had obtain'd such a Character, that the King, on the Recommendation of Monsieur *Colbert*, made him his principal Painter, and ennobled him, and honour'd him with the Order of *St. Michael*.

His Genius was lively, penetrating, and equal to whatever he undertook. His Invention was easy, and his Talent universal, *Landscapes* only excepted. His Colouring, indeed was not so much admir'd ; nor was the Distribution of his Lights and Shadows so artful, as could have been wish'd ; but his Taste for Designing, his fine Choice of Attitudes, the agreeable Manner in which he dispos'd his Draperies, the Justness of his Expression, and, in a Word, his strict Regard for the Decorum, must ever be approv'd of, and be admir'd by the nicest Judges.

His capital Works are the Ceilings of the Gallery, and grand Stair-Case of *Versailles* ; and his large Pieces contain the History of *Alexander the Great* : The Tapestry at *Hamp-*
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ion Court, and the Prints likewise which are done from them, are sufficient of themselves to render his Name immortal.

He seem'd to have a peculiar Regard for the *Roman School*, in point of Design, but as to Style and Taste, he inclin'd to imitate that of *Bologna*, and particularly follow'd the Manner of that great Master *Annibale Caracci*.

LE BRUN publish'd two Dissertations; one of *Physiognomy*, and the other of the Passions. He procur'd several very valuable Advantages for the Royal Academy of *Painting and Sculpture*, in *Paris*; laid the Plan of a new One for the Students of his own Nation in *Rome*; and there was nothing of any Importance done for the Advancement of the liberal Arts, before *Le Brun* was consulted.

He was constituted Superintendant of the Manufactures, at the *Gobelins*: And having govern'd, for several Years, all the King's Artificers there, like the Father of a Family, he died among them, universally belov'd, and much lamented, in the seventieth Year of his Age, in his Lodgings at the *Gobelins*, in the Year 1690. His Tomb is in a Chapel, which he purchas'd in the Church of *St. Nicholas du Chardonnet*, where there is a magnificent *Mausoleum* erected to his Memory, by his Widow.

The fine Pieces of Tapestry we are now speaking of, are not dispos'd in the Gallery according to the Rules of Chronology, but according to the Uniformity of their Sizes; for
some

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some of the last Actions of *Alexander's* Life stand first. There are seven distinct Histories therein represented, of which we shall take due Notice in their proper Places.

There have been many Prints of these fine Pieces of Tapestry publish'd by very good Hands; but the most curious are those, engrav'd by *Gerard Audran*, of which there were but a few Sets work'd off, and the Copper Plates were afterwards gilt with Gold, and lodg'd in the *French King's* Closet. What Sets are now to be had, sell at a very extravagant Price.

We shall here amuse our Readers with the Character of *Alexander*, extracted from *Freinshemius*.

ALEXANDER improv'd so much under the wise Directions of his great Master *Aristotle*, that he was enabled thereby to put in Execution the great Things which he afterwards undertook. In his younger Years, however, *Leonidas*, a Relation of his Mother *Olympias*, and *Lyfimachus* of *Arcanania* were his Governors and Præceptors. A Physician likewise, whose Name was *Philip*, was plac'd near him, and a Nurse, one *Hellanica*, was found out for him, who was both temperate and discreet. She was the Daughter of *Dropis*, and of one of the best Families in all *Macedon*.

This Care in his Education had so good an Effect, that, even whilst a Child, he gave large

Promises of being that great Prince, which afterwards he appear'd to be. He was remarkable in his Infancy for an extraordinary Strength of Body, and he discover'd betimes an Heroick Genius, far beyond what could be reasonably expected at his Age. Tho' he was agreeable and handsome, yet he despis'd all Ornaments made use of to set off his Person, saying, *That the Care of such Trifles belong'd only to Women, who could gain Esteem by no greater Advantages; but that he should think himself handsome enough, so he was but possess'd of Virtue.*

His Limbs were well proportion'd, and his Joints well knit and strong; and as he was but of a moderate Stature, he was much stronger than he seem'd to be. He had a white Skin, tho' his Cheeks and Breast were stain'd with an agreeable Red. His Hair was of a Gold Colour, and fell down in Ringlets; his Nose was aquiline, and what was somewhat particular, his Eyes were of different Colours; the Left being blue, and the Right of a perfect black. There was in them however such a secret Virtue, that no one could behold him without Fear and Veneration. He was so very active and nimble, that he would frequently run for a Prize with the swiftest about him. He endur'd Fatigue with a Patience that was almost incredible; and often-times, by the Practice of this Virtue, he preserv'd his Army in Times of the greatest Distress.

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OF HAMPTON COURT. 63

By his repeated Exercises, and the natural Warmth of his Constitution, he so purg'd off all bad Humours, that not only his Breath, but his Body diffus'd such an agreeable Odour, as even perfum'd his Cloaths: And there are some who imagine, that his too great Affection for Wine, and his excessive Indulgence of his other Passions were principally owing to this Heat of Blood.

In the Time of *Quintus Curtius* there were Pictures and Statues of him to be seen, of the most excellent Workmanship; for that his Person might not suffer under the Hands of any unskilful Painters or Sculptors, he publickly declar'd, that whoever presum'd either to paint his Picture, or carve his Bust, without his free Permission, should feel the Weight of his Resentment.

Tho' there were several good Workmen at that Time, yet *Apelles* was the only Man that had his Consent, and painted his Picture to please him; *Pyrgoteles* grav'd him on precious Stones, and *Lyfippus* and *Polycletus* represented him on Medals.

His Governor, *Leonidas*, being apt to walk too fast, *Alexander* caught the Imperfection from him, and was never able to correct that confirm'd Habit afterwards. It must be allow'd indeed, that the Force of Education is very prevalent, but it is most probable, that this was to be imputed to this Prince's natural Temper, rather than to the Example of his Tutor; for it is in some Measure requisite,

that the Motions of the Body should follow the impetuous Ardour of the Spirits. But his Successors were so far from reckoning this Impetuosity as an Imperfection, that they were fond of imitating him in it, as they did likewise in his wry Neck, his stedfast Look, and elevated Voice, tho' they were incapable of imitating him in his Courage and Virtue. There were many of them in Fact, whose long Lives had nothing in them comparable to his Childhood.

He never said any Thing that was mean; but all his Words and Actions surpass'd his Fortune: For tho' he was fond of Applause, yet he was ambitious of having it proceed from such Things as were the most laudable. Praise arising from mean Things, in his Opinion, was inglorious, and he always look'd upon a Victory as the more valuable, the more the Enemy he vanquish'd was valu'd and esteem'd. For which Reason, when he was press'd by some Friends to enter himself among the Competitors at the *Olympick Games*, and told, that by his Dexterity and Address he might gain the Esteem of all *Greece*; he answer'd, *Had I Kings to contend with, I would bearken to your Proposals.*

Whenever his Father *Philip* either gain'd any remarkable Victory, or took a Fort of any Importance, he could not forbear shewing some Concern for his Success, as thinking that *his Father would leave nothing for him to do, when he was able to bear Arms.* He look'd
upon

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upon all his Father's Acquisitions as Diminutions of his Glory, and the Love of Fame was his darling Passion.

Tho' Nature requires Rest sometimes, yet he indulg'd himself that Way as little as possible.

If any thing of Importance happen'd, that demanded a more than ordinary Attention, he would use Arts to prevent his sleeping, tho' it was never so late. And for that Reason, when in Bed, he would hold a silver Ball in his Hand over a Bason, that the Noise of it, when it fell, might immediately awake him.

From his Infancy he had a religious Regard for the Gods, and gave early Testimonies of his uncommon Courage and enterprizing Genius. As soon as his Mind was fit for serious Studies, *Aristotle* was sent for, and constantly attended him, 'till, upon the Death of his Father, he came to the Crown, and undertook an Expedition into *Asia*; during which Time, he learnt every Thing that so great a Master, and so famous a Philosopher, could possibly teach him.

He study'd the Art of Elocution likewise, under *Anaximenes* of *Lampsacum*, which preserv'd that City, when he had determin'd to demolish it for having sided with the *Persians*.

ALEXANDER shew'd a greater Veneration for the Works of *Homer*, than for all the Monuments of Antiquity, and was of Opini-

on that no One had describ'd that political Wisdom by which Governments subsist, to that Perfection that he had. He carry'd his Works always about him, and when a-bed, he laid That, and his Sword together under his Pillow, calling them his *Military Art*, and the *best Provision for the War*. He envy'd *Achilles* for having so divine a Poet to celebrate his Virtues.

We come now to amuse our Readers with a succinct Account of those particular Actions which are so beautifully delineated on the several Pieces of Tapestry, which render this Gallery so justly the Object of Admiration, and strike the Eye with such an agreeable Surprise.

The FIRST STORY, in order of Time, tho' the third in point of Position, is that of *Alexander* and his Horse *Bucephalus*.

He shew'd his undaunted Courage as well as extraordinary Dexterity, to the Astonishment of his Father, and every one else, in his Management of the Horse *Bucephalus*, so call'd, because he was mark'd with an Ox's Head. Tho' *Thessaly* was in great Reputation for its Horses, yet *Bucephalus* was stronger, and more beautiful than all the Rest; for which Reason, *Philonicus* of *Pharsalia*, thinking him fit only for a great Prince, brought him to *Philip*, and offer'd to sell him for sixteen Talents; but upon Tryal, in an open Field,

Field, not one among the King's best Equerries, or any of his Retinue could manage him; he rose with such Fury, that he threw every one that attempted to mount him, so that they look'd upon him with an Eye of Contempt, as a Horse that was untractable and useless. Whereupon *Alexander* said with some Concern, *What a fine Horse these People lose, thro' their Ignorance and Want of Courage!* Having repeated this Expression several Times, his Father reprimanded him for finding Fault with the best and most experienc'd Horsemen, and talking as if he imagin'd, that he could manage such an ungovernable Creature better than they: *Alexander* upon this, offer'd to make the Attempt, with his Father's Permission. But, said *Philip*, *What will you forfeit, if you cannot accomplish what you pretend to?* *The Price of the Horse*, said *Alexander*. At this every one smil'd, and it was agreed unanimously, that in Case he won, his Father should pay for the Horse; if not, he should deposite the Money himself.

Upon this, *Alexander*, laying hold of the Horse's Bridle, turn'd him towards the Sun, in such a Manner, that his Shadow should not startle him; for he had observ'd, that the Sight of it made him more untractable: But finding him still hot and fiery, he gently strok'd him, and laying hold of a favourable Opportunity, leap'd at once upon his Back, notwithstanding he was still in his Fury. *Bucephalus*, at this, unus'd to a Rider, flung
his

his Heels and his Head about ; and disdain-
ing the Curb and Bridle, ran away full Speed.
He was at that Time in a spacious Plain, that
was fit for riding in : So *Alexander* gave him
the Rein, set his Spurs to his Sides, and
made him run with all the Vigour and Fury
that he could : Nay, when he perceiv'd that
he began to tire, and seem'd willing to stop,
he still spurr'd him on till he was quite spent,
and having thus tam'd him, he brought him
back to his Father, as gentle as could be wish'd,
and very fit for future Service.

PHILIP, upon *Alexander's* dismounting;
embrac'd him, and with Tears of Joy cried
out, *Macedonia will be too narrow an Empire
for this great Spirit.*

BUCEPHALUS tho' thus tam'd by *Alex-
ander*, maintain'd his Original Fierceness, and
would submit to nobody else. And after
he had serv'd him in several successful En-
gagements, and help'd him out of many Dan-
gers, he was kill'd at last in a Battle against
Porus.

The greatest Artists have thought this Sto-
ry a Subject worthy of their Pencils, and ca-
pable of transmitting their Names to latest Poste-
rity. There are two Statues of *Alexander* taming
this *Bucephalus*, which were carv'd by *Prax-
itiles** and *Phidias*, as a Piece of Rivalship,
and a Display of their utmost Art.

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The SECOND STORY is the Visit of *Alexander* to *Diogenes*.

The next Part of *Alexander's* Story, in Order of Time, is in that Piece of the Tapestry which is over the Chimney, where he is represented as paying a Visit to *Diogenes*, the *Cynick* Philosopher, who had made Choice of a voluntary Poverty, and preferr'd Liberty and Retirement from the World to all other sub-lunary Enjoyments.

At that Time he liv'd in the *Craneum*, which was the Suburb of *Corinth*, and where there was a solitary Grove of Cypress. *Alexander*, having the Curiosity to see him, went to this Receſs, where he found him walking, and assur'd him, let him ask for whatever Favours he thought proper, that they should immediately be granted him.

The Philosopher then requested *Alexander* to stand a little on one Side, that he might not keep the Sun from him, which was a more valuable Blessing than any other he could possibly confer on him.

The King was so agreeably surpris'd at this unexpected Answer of *Diogenes*, (whom he found he had it not in his Power, even in the Height of his good Fortune to oblige) that he declar'd, *If he was not Alexander, he could wish to be Diogenes*.

This Prince's Greatness of Soul, which made him view, as from an Eminence, most of those Things

Things which attract the Generality of Mankind, and make them run headlong, as it were, into unavoidable Destruction, had not so much undeceiv'd him, but that, blinded with Ambition, and an insatiable Thirst after Glory, he could not see how much happier it was to want nothing, than to be possess'd of all the Superfluities that the World could possibly afford him.

The THIRD STORY is the Passage of *Alexander* over the *Granicus*.

When *Alexander* came with his Army into the Plains of *Adraſtea*, through which the *Granicus* ran with great Rapidity, a Party of those who were sent before, with *Hegelochus*, to reconnoitre the Enemy, brought Word, that the *Persians* were drawn up in Battalia on the other Side of the River. Whereupon he halted for some Time, and call'd all his Generals together, to consult with them about his Passage over the River. Most of them were of Opinion, that it was a rash and impracticable Attempt to stem the Current of that River, in full View of so many thousand Horse and Foot, that were drawn up on the other Side; especially as the Bank itself was very steep, and of difficult Access.

Others suggested, that it was then the Month *Deſius*, (answering to our *June*) which the *Macedonians* were too sensible was very fatal to them.

Tho'

Tho' *ALEXANDER*, regarded not the Danger, yet he did not despise the Superstition; as he knew very well what Force a Scruple of Religion always had over the narrow Conceptions of the Vulgar. He order'd therefore, that this dangerous Month should be call'd *Artemisius*, which was the Name of the preceding Month: And, the better to compose the Minds of those who were alarm'd at this Alteration, he caus'd *Arifander*, who was appointed to make Oblations for their safe Passage, to be secretly instructed to write with an artificial Ink, on that Hand which was to receive the Entrails, and to invert the Characters, so that the Liver when impos'd upon it, might attract the same, by its Heat, and express the Words in a proper Manner; which were, *That the Gods had given the Victory to Alexander.*

This Miracle being artfully spread abroad, inspir'd every one with such mighty Hopes, that they unanimously declar'd, in loud Acclamations, *That after such Tokens of the Favour of Heaven, there was no Room to doubt of the desir'd Success.*

Parmenio, however, endeavour'd to prevail on the King to stay 'till the next Day, at least, before he engag'd the Enemy, because the greatest Part of that Day was spent; but *Alexander*, thinking it more adviseable to make Use of that Disposition of Mind which his Men were at that Juncture in, led them on forthwith; and said to *Parmenio*, by way of Rail- lery, *That the Hellespont would have Reason*

to blush, should they boggle at passing a Brook, after they had conquer'd the Difficulties of the other Passage.

The King had scarce pass'd through the Violence of the Stream with thirteen Troops of Horse, but he was on all Sides press'd by the *Persian* Cavalry, before he could either get firm Footing on the Shore, or make good the Ranks that had been disorder'd in the Passage; *Arsites*, who was Governor of *Phrygia*, having openly declar'd, that he would not suffer the least Hutt to be demolish'd, if he could prevent it, and the Rest having concurr'd with his Sentiments, they posted themselves along the River *Granicus*, to the Number of about an hundred Thousand Foot, and twenty Thousand Horse, making use of the River as a Fortification, and intending, as it were, to bar that Door of *Asia* against *Alexander*.

As soon as the *Persians* knew of his Arrival, they dispos'd their Cavalry (in which their main Strength consisted) in such a Manner, that *Memnon*, with his Sons, and *Arfanes* the *Persian*, were oppos'd to the right Wing of the *Macedonians*, which the King commanded, as *Parmenio* had the Command of the Left.

Arsites was on the same Side as *Memnon*, with the auxiliary Horse of the *Paphlagonians*; *Spithridates*, the King's Son-in-Law, was with the Rear Guard, accompany'd by his Brother *Rhæfæces*, who was Governor of *Lybia* and *Ionia*, and with the *Hyrceanian* Horse. There were two Thousand *Medes*, and as many

many *Bactrians* under the Command of *Rheomithres* in the Right Wing of the Foot. The main Body was under the Command of *Pharnaces*, the Queen's Brother.

These being more numerous, and having the Advantage of Ground, press'd hard upon *Alexander's* Army, and the Fight was sharp on both Sides: The King was here in imminent Danger; for being remarkable by his Arms, by his Intrepidity, and by the Orders he gave up and down, great Numbers made it their principal Concern to attack him.

In the Heat of the Action, a Dart which was levell'd at the King, stuck fast in the Folds of the lower Part of his Armour, but did him no manner of Hurt: He was in real Danger, however, from *Rhæfæces* and *Spithridates*, two of the most resolute *Persian* Generals, who bore hard upon him at the same time. For having broke his Lance upon *Spithridates* his Breast-Plate, *Spithridates's* Brother, riding up to him as he was going to draw his Sword, struck so heavy a Blow with his Cymeter on his Helmet, that he pierc'd it through, and touch'd the King's Hair. As Part of the Helmet fell down by the Force of the Stroke, he was just going to repeat it, and on that Part of his Head that lay expos'd, when *Clytus*, concern'd at the King's apparent Danger, flew to his Assistance, and prevented him, by cutting off the Sword-Arm of the Barbarian: *Alexander* slew *Spithridates* at the same time.

The FOURTH STORY is *Alexander's* Visit to the Mother, and Wife of *Darius*, in their Tent, after his first Defeat of that Prince.

Alexander is here accompanied by *Hephestion*, who being of much the same Age with the King, and with Respect to his Person, much more beautiful, *Sisigambis*, the Queen-Mother, mistook him for the Victor, who paid him Homage after the *Persian* Manner; but some of her Eunuchs, convincing her of her Error, and shewing her the King, she prostrated herself at his Feet, and begg'd, as she had never seen him before, that he would excuse her involuntary Mistake. Whereupon, he is here represented, as raising her up with the utmost Complaisance. And passing a handsome Compliment at the same time on *Hephestion*, he told her, that she was not mistaken; since they were both *Alexanders*.

The FIFTH STORY is his Triumphant Entry into *Babylon*.

After the famous Battle of *Arbela*, wherein *Darius* was totally defeated, *Alexander*, marching towards *Babylon*, was met by *Mazæus*, who was Governor of that Place, and yielded both himself and the City to his Disposal. Tho' the King receiv'd him graciously enough, yet he form'd his Army, which he headed himself, into a Square, commanding them to enter the City in the same Order, as if
they

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they were to go upon an Engagement. The Walls were fill'd with *Babylonians*, who were ambitious of beholding their new Sovereign; but the greater Part went out to meet him: Amongst these was *Bagophanes*, Governor of the Castle, and Keeper of the King's Treasure, who was willing to appear as zealous as *Ma-zeus*.

The Road was strew'd with Flowers and Garlands, and adorn'd on each Side with Silver Altars, fill'd not only with Frankincense, but all manner of Perfumes. He was follow'd by the Presents which were design'd for the King, *viz.* Drovers of Cattle and Horses, with Lyons and Leopards, enclos'd in strong Cages, made for that Purpose. These were follow'd by the *Magi* who sung Hymns after the Manner of the Country. After them came the *Chaldeans*, the *Babylonian* Prophets, and the Musicians with their respective Instruments, and then the *Babylonian* Cavalry. The King order'd the Populace to follow in the Rear of the Foot, and being surrounded by his Guards, enter'd into the City in a triumphant Chariot.

THE SIXTH STORY is *Alexander's* Fight with KING *Porus*.

The Fight between this *Indian* Prince and *Alexander* was for a long time doubtful, the *Macedonians* sometimes pursuing, and sometimes flying from the Elephants, which caus'd

the Battle to continue till the Sun was almost set ; when at last, they chopp'd their Legs with Axes, made for that particular Purpose, They had another Kind of Weapon besides which was crooked, and resembled a Scythe wherewith they cut off their Trunks.

The Elephants, enrag'd with their Wounds, bore down their own Party, and throwing those who conducted them on the Ground, trampled them to Death. By this time Fear had so seiz'd them, that, they were drove like Sheep out of the Field of Battle ; but *Porus*, notwithstanding the greatest Part of his People had forsaken him, began to ply those who encompass'd him with Darts, and wounded great Numbers at a Distance, being himself expos'd, like a Mark, at which every one took his Aim : He had nine Wounds before and behind, so that having lost a Profusion of Blood, the Javelins might rather be said to drop from his Arm, than be deliver'd. The Elephant however, on which he rode. not being as yet hurt, made great Havock among the Enemy, till the Governor of it perceiving the King's Limbs to fail him, put the Beast to Flight, and made the best of his Way : *Alexander* however follow'd him as fast as he could, but his Horse being much wounded, fainted under him, and might rather be said to set him gently down, than throw him. Being thus oblig'd to change his Horse, it put a stop to his Pursuit.

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In the Interim he sent the Brother of *Taxiles*, the *Indian* King, to persuade *Porus* to surrender ; but, notwithstanding his Strength fail'd him, and his Blood was exhausted, yet he rais'd himself up at the known Voice, and said, *I am sensible thou art the Brother of Taxiles, that Traitor of his Sovereignty and Kingdom.* And at the same Time cast the last Dart he had left with such Fury and Indignation at him, that it pierc'd his Body through to the Back. Having given this last Testimony of his Strength, he flew faster than before ; but having by this Time receiv'd a great many Wounds, was incapable of going any farther ; so that *Porus* was oblig'd to stop, and with some Foot, made Head against the Enemy, that pursu'd him.

Alexander being come up with him, and being inform'd of his Obstinacy, gave strict Orders, that no Mercy should be shewn to those who made the least Resistance. Hereupon, they ply'd *Porus* and his Men with Darts from every Side, till at last, being unable to bear up any longer, he began to slide down from his Beast. The *Indian*, who led the Elephant, imagining that he wanted to alight, made the Beast kneel down according to Custom ; The rest observing it, did the same, by which Means *Porus* and all his Followers became Captives to the Conqueror.

Alexander, thinking *Porus* to be dead, commanded his Men to strip his Body ; but as they were executing his Orders, and taking

off his Armour and Garments, the Beast began to defend his Master, and attack the Aggressors; and taking up *Porus* with his Trunk, put him once more upon his Back. Upon which, the Elephant was presently cover'd with Darts, and kill'd, and the *Indian King* was put into a Waggon; but *Alexander*, observing him to lift up his Eyes, was mov'd with Compassion, and said to him: "What Madness
 " possess'd thee to try the Fortune of the War
 " with me, since thou hadst heard such mighty
 " things of me; especially when *Taxiles* thy
 " Neighbour might have been a sufficient
 " Instance of my Clemency to such as are prudent enough to submit to my Will before it
 " is too late.

To which *Porus* reply'd: "Since thou
 " askest me the Question, I will tell thee
 " without the least Reserve. I thought No
 " body so strong as myself; for I knew my
 " own Power, but had not as yet experienc'd
 " thine. From the Event of this Engagement I am convinc'd that thou art the greater Prince of the two, and I think it no
 " small Happiness to hold the next Rank to
 " thee.

Being ask'd again, by *Alexander*, What Treatment he thought he deserv'd at his Hands: *Use me*, he reply'd, *as this Day's Action shall inspire thee; whereby thou art sensible of the Frailty of mortal Happiness.*

This Admonition had more Influence on *Alexander*, than any Intreaty could have had,
 for

for, considering the Greatness of his Mind, which ever was free from Fear, and no ways impair'd by Adversity, he not only took Compassion on him, but us'd him with Respect. He order'd the same Care to be taken of his Wounds, as if he had fought in his Service; and when he was cur'd, he admitt'd him amongst the Number of his Friends, beyond every one's Expectation: And in a short Time afterwards gave him a more extensive Kingdom than his own.

There was nothing indeed more commendable in *Alexander*, or more natural to him, than an high Esteem for true Valour, and intrinsic Merit: He did not pay, tis true, the same Regard to it in his own Subjects, as in an Enemy; because the Fame of the first, in his Opinion, was a Diminution of his own, which he imagin'd receiv'd some Lustre from the Greatness of those he conquer'd.

The SEVENTH STORY is *Alexander's* Second Entrance into *Babylon*.

The *Chaldean* Prophets, being sensible of *Alexander's* Intention to go a second Time towards *Babylon*, advis'd him not to enter that City, because he set out in an unlucky Hour, which portended, as they said, the Danger of his Life. But he contemn'd their Counsel, and resolutely pursu'd his intended Journey; for he was inform'd, that Ambassadors from

from all Parts of the World were waiting there for his Arrival.

The Terror of his Name had spread itself so universally throughout the World, that all the Nations seem'd to pay their Court to him, as to one who was ordain'd to be their Sovereign. He therefore made all the Haste he could, as if he was to hold a general Diet there of all the Nations of the Earth.

On his Arrival at *Babylon*, he receiv'd all the Embassadors in the most courteous Manner, and sent them Home. About this Time one *Medius*, a Native of *Thessaly*, gave a splendid Entertainment, to which the King and all his Friends were invited. Here, as he was drinking off *Hercules's* Cup, he gave a Groan, like one that had been run through the Body; and being carried from the Entertainment half dead, and in the utmost Torment, he call'd for a Sword to put an End to his intolerable Pains.

His Friends gave out, that Excess of Drinking was the Cause of his Illness, but in Reality it was a Plot against his Life, the Infamy of which was stifled by the great Power of his Successors.

Under the Story of *Alexander* and *Diogenes*, is a very neat Bust of a *Venus* in Alabaster, standing upon an oval Looking-Glass, under which are two Doves billing, in Alabaster likewise, in *Basso Relievo*.

In this Gallery are two very fine Tables of *Egyptian* Marble; two black and Gold *Indian*

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dian Screens, four Settees, and sixteen Stools, of green Damask, on gilt Frames; with eight very large Vases of Blue and White *China*.

All the Pieces of Tapestry above mention'd were brought from *Flanders* by General *Cadogan*, and purchas'd at a common Auction at a Price far inferior to their intrinsic Value. They were first set up in the Order they now stand, about the Beginning of the Reign of his late Majesty King *George I.*

The QUEEN'S STATE BED-CHAMBER.

Over the Chimney-Piece is a whole Length of King *James I.* painted by *Van Somer*.

On his Right Hand is *Anne* his Royal Consort, second Daughter of *Frederick* King of *Denmark*; and on his Left, the Princess *Elizabeth* his Daughter, who was afterwards Queen of *Bobemia*: These were likewise both painted by *Van Somer*.

Over the other Door is a beautiful whole Length, of that hopeful Youth, *Henry* Prince of *Wales*, eldest Son of King *James I.* who died in the 19th Year of his Age, amidst the publick Rejoicings which were made for the Reception of the *Palsgrave*, who was just come over into *England*, in order to solemnize his Nuptials with the Princess *Elizabeth*.

M. Rapin de Thoyras, assures us, that he was one of the most accomplish'd Princes that
ever

ever was in all *Europe*, if the Character which Historians have given him may be rely'd on. For they all agree, that he was sober, chaste, temperate, religious, and full of Honour and Probity. He was never heard to swear, though the Example of his Father, and the whole Court, was but too apt to have corrupted him in that Respect. He took great Delight in the Conversation of Men of Honour; and those who were not reckon'd as such, were look'd upon with a very ill Eye at his Court. He had naturally a Greatness of Mind, noble and generous Thoughts; and was as much displeas'd with Trifles, as his Father was fond of them.

He was naturally gentle and affable; but, however, in his Carriage had a noble Stateliness without Affectation, which commanded Esteem and Respect. He shew'd a warlike Genius in his passionate Fondness for all martial Exercises. A *French* Embassador, coming to take his Leave of him, found him tossing the Pike, and asking him, *What Service he would command him to his Master?* The Prince bad him tell him *what he was doing*.

In short, to say all in a Word, though he was but Eighteen Years old when he died, no Historian has tax'd him with any Vice. The King, his Father, is said to have been jealous of him. and to have ask'd one Day, *If his Son would bury him alive?* I pass over in Silence many Things said on this Occasion, particularly what some Authors would insinuate, that the

the King caus'd him to be poison'd. In such a Case, the Proofs ought to be as clear as the Sun, and I find in the most inveterate Historians against King *James*, only bare Suspicions and naked Conjectures, which probably were but Fruits of the blackest Malice. Others are contented with accusing the Viscount *Rochester* of this Crime, but without any manner of Proof. Some slight Presumptions may have help'd to breed this Supicion, which indeed was spread immediately after the Prince's Death: Wherefore his Head and Body were order'd to be laid open, in the Presence of many Physicians and Surgeons, who gave their Opinion upon Oath, that no Marks of Poison appear'd. But what reflected most upon the King, was his commanding, that no Person should appear at Court in Mourning; whether he was willing to remove all melancholic Objects from his Sight, that might constantly renew his Concern, or did not think proper to interrupt the Diversions prepar'd for his Daughter's Marriage. Decency oblig'd him, however, to defer the Nuptials a few Weeks, as the Prince's Funeral could not be perform'd till the 7th of the next Month (*December.*) The Prince died on the 6th of *November*, 1612.

Among the Persons of Worth and Honour, who shar'd this Prince's Esteem, Sir *Walter Raleigh* was not the least considerable, for whom he had such a Regard, that he would
say

say, "sure no King but my Father would keep such a Bird in a Cage.

He kept a constant Correspondence with that great Man by Letters and Messages, and often, though unsuccessfully, solicited his Father for his Liberty.

In the Prince's last Illness, the Queen sent to Sir *Walter Raleigh* for some of his Cordial, which she herself had taken in a Fever, some Time before, with remarkable Success. *Raleigh* sent it, together with a Letter to the Queen, wherein he express'd a tender Concern for the Prince; and, boasting of his Medicine, stumbled unluckily upon an Expression to this Purpose; *That it would certainly cure him, or any other, of a Fever, except in Cases of Poison.*

The Prince dying, though he took the Medicine, the Queen, in the Agony of her Grief, shew'd *Raleigh's* Letter, and laid so much Weight on the Expression about Poison, that, to her Dying-Day, she could not be persuaded, but that her beloved Son had foul Play shewn him.

If this be true, might not there be a Stress too confidently laid on this Medicine, in supposing, that nothing but Poison could resist the Power of it? and perhaps there was some Inadvertency in starting such a Suspicion in a fond Mother.

The Ceiling of this Bed-chamber was painted by the late Sir *James Thornhill*. The Subject is, *Aurora* rising out of the Ocean in her golden Chariot,

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Chariot, drawn by four White Horses. In the Cornice are four Pourtraits, one on every Side. I. His late Majesty King George I. II. His present Majesty. III. Her late Majesty Queen Caroline. IV. His Royal Highness the Prince of Wales.

In this Chamber there is likewise a fine Bed of Crimson Damask, two *Indian* Sconces, and a Glass Lustre with Silver Nozzles.

The QUEEN'S DRAWING-ROOM.

The Ceiling here was painted by Signior *Verrio*, in the Middle of which, is the Figure of the late Queen *Anne*, * representing Justice, with the Scales in one Hand, and the Sword in the other : She is drest in a purple Robe, lin'd with Ermine ; and *Neptune* and *Britannia* are holding a Crown over her Head.

On the Sides of the Room are several other Paintings of *Verrio*, representing the *British* Fleet ; Prince *George* of *Denmark* pointing to it ; and the four Parts of the World shewn by four Figures ; but these were thought so badly executed, that they are now quite conceal'd, and cover'd over with green Damask Hangings, upon which are plac'd nine Pictures, three on each Side the Length of the Room, and three at the End ; these Pieces were formerly all in one, and of a prodigious Length, as may be discern'd by some Parts of the Fi-

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gures

gures, which have been cut afunder; and some in one Place, and some in another. The Whole is a Triumph of *Julius Cæsar*, consisting of a long Procession of Soldiers, Priests, Officers of State, &c. at the End of which, that Emperor appears in his triumphant Chariot, with Victory over his Head, crowning him with Laurel.

It is painted in Water-Colours upon Canvas, by *Andrea Mantegna*, who was a Disciple of *Jacobo Squarcione*.

With Respect to this Painter, Mr. *Graham* assures us, that he was very correct in his *Designs*, curious in foreshortening his Figures, well skill'd in *Perspective*, and familiarly acquainted with the *Antiquities*, by his constant Application to the *Statues*, *Basso Relievo's*, &c. His Neglect, however, of seasoning his Studies after the *Antique*, with the living Beauties of *Nature*, has made his Pencil somewhat hard, and dry: His Drapery likewise is for the most part too stiff, according to the Mode of those Times, and too perplex'd with little Folds.

He was several Times employ'd by *Pope Innocent* the Eighth, and by other Princes of the highest Distinction: But the very best of all his Works is this Triumph of *Julius Cæsar*, for which he receiv'd the Honour of Knighthood, from the Marquis *Ludovico Gonzaga* of *Mantua*.

He was one of the first that practis'd the Art of Engraving in *Italy*, which was then
but

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but lately found out by one *Maso Finiguerra*, a Goldsmith of *Florence*.

He died in the Year 1517.

The QUEEN'S STATE AUDIENCE-ROOM.

There are five whole Length Pictures in this Room, all painted by *Holbein*. The First represents the Dutcheſs of *Brunswick*. The Second the Duke of *Brunswick*. The Third the Marchionefs of *Brunswick*, their Daughter. The Fourth the Dutcheſs of *Lenox*, and the Laſt, the Queen of *Scots*.

The Canopy of State is here very rich ; as are alſo the Tapeſtry Hangings, the Story of which is the Children of *Iſrael* carrying the twelve Stones to the River *Jordan*, as related in the 4th Chapter of the Book of *Joſhua*.

Hans Holbein, born at *Baſil* in *Switzerland*, in the Year 1498, was educated under his Father ; by whoſe Aſſiſtance, and his own Industry and Application, he made a ſpeedy Progreſs in the Art of Painting, and acquir'd ſuch a Reputation by his Piece, entitled *Death's Dance*, which was hung up in the Town-hall of *Baſil*, that the celebrated *Erasmus*, after he had oblig'd him to draw his Picture, ſent him with it into *England*, and gave him Letters of Recommendation to Sir *Thomas Moore*, then Lord *High-Chancellor*, who entertain'd

him with all the Respect imaginable, and employ'd him in making not only the *Portrait* of himself, but all his Family; the Sight of which so charm'd King *Henry VIII.* that he took him directly into his Service, and by the many signal Testimonies which he gave him of his Royal Bounty and Benevolence, made him highly respected by all the Gentry and Nobility throughout the Kingdom. One of his best Pieces was that of the said King and his Queen, &c. at *Whitehall*; which with several other curious *Portraits*, some as big, and others less than the Life; and as well in *Water-Colours*, as in *Fresco* and *Oil*, may challenge a Place among those of the most celebrated *Italian Masters*.

He was conspicuous likewise for his peculiar Talent of *Invention*, and forming new Designs for *Engravers*, *Sculptors*, *Jewellers*, &c. and was very remarkable for performing all his Pieces with his left Hand.

Du Fresnoy, speaking of the *German Painters*, says, that *Albert Durer* and *Holbein* were wonderfully knowing, and had they travell'd into *Italy*, had certainly been of the first Form of Painters. For nothing can be alledg'd against them, but that they had a *Gothique Taste*. As for *Holbein*, continues he, he perform'd even better than *Rafaelle*; and I have seen a Portrait of his painting, that might stand in Competition with most of *Titian's*.

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This great Artist died in *London*, of the Plague, in the Year 1554.

The DINING-ROOM and BALL-ROOM,

Which is about fifty Feet long, and thirty wide.

There are no Paintings in this Room ; but 'tis embellish'd with a fine Marble Chimney-Piece, three Marble Door-Cases ; and several large Mahogany Tables.

The PRESENCE-CHAMBER belonging to the PRINCE of WALES.

Over one of the Doors is *Guzman*, over another *Gundamor*, two *Spanish* Embassadors ; over the third is *Madame Chatillon*, the famous *French* Admiral's Lady ; and over the Chimney, *Lewis XIII.* of *France*, with a Walking-Stick in his Hand, and a Dog by his Side: All four Pictures painted by *Holbein*.

The Tapestry Hangings are of green Damask, wherein is curiously wrought the History of *Tobit* and *Tobias*.

Here are two fine gilt Stands in the Form of *Termini*, and a Canopy of State.

*The DRAWING-ROOM belonging to the
PRINCE of WALES.*

This Chamber is hung with Tapestry, on which is wrought the Scripture-History of *Elymas* the Sorcerer struck blind, as related in the 13th Chapter of the *Acts* of the Apostles; this is taken from one of the *Cartons*, which we shall speak of in their proper Place.

Over one of the Doors is a whole Length of Count *Mansfield*, that famous General of the *Spaniards* in the *Low-Countries*. Over another is a whole Length of the Queen of *Spain*, Wife to *Philip II.* and over the Chimney, the Duke of *Wirtembourg*: All painted by *Holbein*.

*The BED-CHAMBER belonging to the
PRINCE of WALES.*

Over one of the Doors, is a whole Length of the Prince of *Parma*, Governor of the *Netherlands*; over the Chimney-piece, a whole Length of the Duke of *Lunenburg*, Great Grand-father to his present Majesty; over another Door, *Philip II.* King of *Spain*; and over a third, the Queen of *Denmark*, Consort
of

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of *Christian IV.* These are likewise painted by *Holbein.*

The Bed is of green Damask.

The PRIVATE CHAPEL.

Here is nothing but a few Chairs, and an Octogonal Cupola at Top.

The PRIVATE BATHING-ROOM.

In this Room there is no Furniture worthy of Notice.

The PRIVATE DINING-ROOM.

Here are four Pictures of the *Spanish Armada*, painted by *Vande Velde*; and over the Chimney, a very fine one, by *Van Dyck*, of the Lord *Effingham Howard*, the Lord High Admiral of *England*.

We shall here * give our Readers a short Account of the Event of that important Enterprize, extracted from *Rapin*.

Philip of *Spain*, ever intent upon his Project of invading *England*, prepar'd in *Portugal*, at *Naples*, and in *Sicily*, a Fleet, call'd the *Invincible Armada*. It consisted of an Hundred and Fifty great Ships, in which
were

were embark'd nineteen Thousand Men, and two Thousand six Hundred and Thirty Pieces of Cannon. It was to have been commanded by the Marquis *De Santa Cruz*, but that Admiral dying whilst the Fleet was equipping, the Duke *De Medina-celi* was appointed in his Room.

On the other Hand, the Duke of *Parma* had caus'd an Army of thirty Thousand Men to advance towards the Coasts of the *Low-Countries*, and prepar'd a great Number of Vessels to transport them, in order to join the *Spanish* Fleet, and land in *England*. The Project was to station the Fleet at the Mouth of the *Thames*, to assist the Troops who were to march directly to *London*.

Queen *Elizabeth*, who wanted not good Spies, having timely Notice of these great Preparations, provided for the Defence of her Kingdom with great Care and Diligence.

She fitted out a considerable Fleet, which however was inferior to that of *Spain*, both in the Number, and the Largeness of the Ships, and gave the Command of it to *Charles* Lord *Howard* of *Effingham*, High Admiral of *England*, who was very expert in Sea-Affairs. He had for Vice-Admirals, *Drake*, *Hawkins*, and *Forbisher*, three of the best Sea-Officers in the World.

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On the other Hand, *Henry Seymour*, second Son of the late Duke of *Somerſet*, lay upon the Coaſt of *Flanders*, with forty Sail, *Engliſh* and *Dutch*, to hinder the Prince of *Parma*, from joining the *Spaniſh* Fleet. Moreover, *Elizabeth* had in *England* an Army of forty Thouſand Men, whereof three Thouſand under the Command of the Earl of *Leiceſter*, were poſted near the *Thames* Mouth. The reſt were near the Queen's Perſon, ready to march where it ſhould be thought neceſſary. Beſides this, there was in each County a Body of Militia well arm'd, under Leaders, who had Orders to join one another, as Occaſion ſhould require. It is certain, that there are no Train'd-Bands in the World more proper for a bold Action, than thoſe of the *Engliſh*: So in caſe the *Spaniards* had landed, they would have met with their Match.

The Sea-Ports were fortify'd, as much as the Time would permit, and Signals were every where appointed, to ſhew the Places where the Troops were to march. In ſhort, it was reſolv'd, that if the *Spaniards* made a Deſcent, the Country round about them ſhould be laid waſte, that they might have nothing to ſubſiſt upon but what they brought from the Fleet.

This was the Courſe taken by *Francis I.* in *Provence* againſt *Charles V.* with Succeſs that answer'd his Expectations. Theſe Measures
being

being taken, the Enemy was expected with uncommon Alacrity, though it should seem that on such an Occasion every one would have been in the utmost Consternation; especially, as the Queen of *England* had no Ally to assist her, and had great Difficulties to struggle with, which however she bore with a Masculine Spirit, and betray'd no Signs of Fear, notwithstanding the dangerous Situation she was in.

The Duke *de Medina-celi* sail'd out of the *Tagus* with the *Invincible Armada*, on the 3d of *June*, 1588, and steer'd his Course towards the North. Within a few Days a Storm arising, so dispers'd his Ships, that they could not rejoin till they came to the *Groyne*. This Accident occasion'd a Report over *Europe*, that the *Spanish* Fleet was entirely destroy'd. *Walsingham* himself, Secretary of State, thought his Intelligence so certain, that he wrote to the Lord Admiral *Howard*, to send home four of the largest Ships, there being no farther Danger this Year. But the Admiral answer'd, he could not think of parting with the four Ships, though he should be oblig'd to keep them at his own Charge, till he had more certain Advice. The better to know the Truth, he sail'd with all his Fleet towards *Spain*, with Design to complete the Destruction of the Enemy's *Armada*, which was represented to him as disabled: But when he approach'd *Spain*, he heard the Fleet had not suffer'd

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so much Damage as was reported. At the same Time, the Wind changing to the South, he sail'd back to his Station at the Mouth of the Channel, for fear, with the same Wind, the Enemy's Fleet should advance towards England.

But it was the twelfth of July before the *Spaniards* departed from the *Groyne*, and two Days after, the Duke *de Medina-celi* sent a Yacht to notify the same to the Duke of *Parma*, that he might be ready to join him. The 19th, the *Spanish* Fleet enter'd the Channel, and the 20th, appear'd in Sight of the *English*, who let it pass, in order to follow it before the Wind.

Whilst the *Spaniards* were in the Channel, the *English* kept close to them, and even took some of their Ships. Of this Number was a Galeon, commanded by *Don Pedro de Valdis*, which was sent to *Dartmouth*, and a Ship of *Biscay*, in which was the King's Treasure; but the *Spaniards* had taken out the Money, because she had been fir'd.

On the 23d of July, the Wind being in the North, the Duke *de Medina-celi* stood towards the *English* Fleet. There was that Day a sharp Engagement, wherein the *Spaniards*, though much superior in Number of Ships, obtain'd no Advantage. The Unweildiness of their Ships, and the Agility of the *English*,

lish, made it easy for these last to stand off or on, as they saw fit, and so to balance the Superiority of their Enemies. The Tryal the *Spaniards* made, on this Occasion, of the *English* Valour and Skill in Sea-Engagements, began, doubtless, to give them quite another Notion of their Enterprize, from what they had hitherto conceiv'd.

In the mean while, the Duke *de Medina-celi* sent daily Messengers to press the Duke of *Parma* to put to Sea with his Army. But that was not practicable, by reason of the *English* and *Dutch* Ships, being posted advantageously to hinder the Junction. It was necessary for the *Spaniards* to approach the Coast of *Flanders*, to compel them to retire. But the 27th, in the Evening, they were no farther off then *Calais*, where they came to an Anchor, being still follow'd by the *English*, who lay within Shot. Here the *English* Fleet was join'd by a good Number of Ships, not only of the Queen's, but divers private Persons, who had fitted out several at their own Expence. And now the Fleet consisted of an hundred and forty Ships of War, small indeed in Comparison of the *Spanish*, but however with the Advantage of moving more easily, and retiring into the Ports of *England* in Case of Necessity. The Duke of *Parma*, who was to sail from *Dunkirk* and *Newport*, was still earnestly solicited by the Duke *de Medina-celi* to put to Sea, and make a Descent in
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England, as it had been resolv'd. But, besides that the Ships which expected him were not yet withdrawn, notwithstanding the Neighbourhood of the *Spanish Armada*, many of his Mariners had deserted, and his Fleet was ill provided with Victuals. In short, he could not, or would not embark.

Whilst the *Spaniards* lay before *Calais*, the *English* Admiral sent, in the Night, eight Fire-Ships among their Fleet. This Sight struck them with such a Terror, that instantly cutting their Cables, they put to Sea to avoid impending Danger. In this Confusion the Admiral-Galeass, commanded by *Hugo de Moncada*, having lost her Rudder, floated up and down till the next Day, when she was taken by the *English*, after a sharp Engagement, wherein *Moncada* was slain. Though the *Spanish* Admiral had order'd every Ship to return to her Station as soon as the Danger was past, and made a Signal for that Purpose, there were but few that endeavour'd to obey. So the Fleet remain'd dispers'd, some of the Ships being driven to the North, and others upon the Shallows of *Flanders*, where they were in great Danger. They had not only to guard against the *Sands*, but also against the *English*, who so play'd upon them with their Cannon, that several *Spanish* Ships were that Day disabled, and the Galeass, call'd *St. Philip* and *St. Matthew*, fell into the Hands of the *Zealanders*.

At last, a North-West Wind driving the Fleet upon the Coast of *Zealand*, where they were like to be lost, the *English* gave over the Chace, for fear of being expos'd to the same Danger. Happily for the *Spaniards*, the Wind turn'd to the South-West very seasonably, and freed them from their Distress. But now, perceiving the Impossibility of executing their Project, they resolv'd to return Home, by sailing round *Scotland* and *Ireland*, and the rather, as some of their Ships had already steer'd that Course.

The *English* Admiral seeing them stand to the Northward, left Part of his Fleet to have an Eye upon the Coast of *Flanders*, and gave them Chace, though at a little Distance, till they were past *Edinbourg-Frith*. The Course they steer'd gave some Suspicion, that they were sure of a Retreat in the Ports of *Scotland*. Whereupon the *English* Ambassador at King *James's* Court, made him large Offers, and even some Promises, which he had not Power to make, and which were never perform'd.

In the mean Time, the *Spanish* Fleet, continuing their Course, sustain'd some farther Damage by contrary Winds, which caus'd several of their Ships to be lost on the Coast of *Scotland* and *Ireland*. Seven Hundred Soldiers and Mariners, who escap'd to Land in the King of *Scotland's* Dominion, were sent to

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to the Duke of *Parma* with Queen *Elizabeth's* Consent. But those who were shipwreck'd in *Ireland*, and cast ashore, were all put to the Sword, or perish'd by the Hands of the Executioner; the Lord-Deputy, by whose Order it was done, fearing they would join with the Rebels.

PHILIP II. receiv'd the News of the ill Success of his Fleet, with an heroic Patience. He had spent three Years in preparing this *Armada*, with an incredible Expence, and, when he heard of the Defeat, so contrary to his Expectations, thank'd God it was no greater.

This is as some say; but it was reported by others, that the King being at *Mals*, when the News was brought him, as soon as high Mass was over, he swore that he would waste and consume his Crown, even to the Value of a Candlestick, but he would utterly ruin the Queen and the *English* Nation, or else himself and all *Spain* should be tributary to her.

Upon the Retreat of this so formidable a Fleet, *England* was fill'd with universal Joy. *Elizabeth* order'd a publick Thanksgiving for this Deliverance, to be made in all the Churches in the Kingdom, and went herself to *St. Paul's*, in great Solemnity, to perform the same Duty. After which, she conferr'd on the Lord Admiral a Yearly Revenue, in

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Recompence of his great Service to his Country, and bestow'd Pensions on the Wounded.

The KING'S PRIVATE BED-CHAMBER.

The Bed is of Crimfon Damask, and the Bed Chamber is hung with fine Tapstery, which represents the remarkable Engagement at *Solbay*.

This memorable Battle was fought in the Year 1672. The two Fleets of *England* and *France* join'd the Beginning of *May*; the first consisting of forty, and the last, of an hundred Men of War. That of the States had seventy two large Ships, and forty Frigats and Fire-ships, and consequently was very much inferior in Number to the combin'd Fleet of *England* and *France*.

It was commanded by the famous *de Ruyter*, assisted by *Cornelius de Wit*, the Pensionary's Brother, as Deputy from the States. *De Ruyter*, having put to Sea before the Enemies Fleets were join'd, had endeavour'd to prevent their Junction; but not succeeding, and being inform'd that the two Fleets lay at Anchor at *Southwold*, or *Solbay*, in *Suffolk*, he resolv'd to attack them.

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He had like to have surpriz'd them, but being disappointed, prepar'd for Battle. The two Fleets of *England* and *France*, now composing but one, were rang'd in three Squadrons. The Duke of *York*, High Admiral of *England*, commanded the Red-Squadron; the Count d'*Etrees* the White; and the Earl of *Sandwich*, the Blue. The Fleet of the States was likewise divided in the same Manner; *de Ruyter*, was oppos'd to the Duke of *York*, *Bankert* to Count d'*Etrees*, and *Van Ghent* to the Earl of *Sandwich*.

The Battle was fought on the 28th of *May*, both Sides display'd all the Art and Skill which Experience had taught the Commanders and Officers; they fought with equal Bravery, with almost equal Loss, and both Sides challeng'd the Victory.

The Admiral-Ship of the *English* being disabled, the Duke of *York* was oblig'd to hoist his Flag in the *London*. The Royal *James*, commanded by the Earl of *Sandwich*, not being able to disengage from a Fireship, after she had sunk two, was blown up, with the Earl, and her whole Crew. The *English* lost two Ships more, the *Hollanders* three, and *Van Ghent* was kill'd.

The Historians of the two Parties equally pretend, that their Fleets chac'd that of the Enemy; but both speak of it very faintly.

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For it is not entirely the same with Engagements at Sea, as with those at Land; where commonly he who remains Master of the Field of Battle, justly assumes the Honour of the Victory; whereas, in Naval Engagements, a Fog, a Calm, a Wind, either contrary or tempestuous, may oblige the victorious Fleet to retire first.

Be this as it may, Rejoicings were equally made at *London* and the *Hague*, for the Success of this Battle, though with very little Reason.

The *English* complain'd, that the *French* did not discharge their Duty, and only fought at a Distance, after having seperated from the Fleet. This Conduct is ascrib'd to secret Orders given to Count d'*Etrees*, not to expose too much his Master's Ships, but to leave the *English* and *Dutch* Ships to destroy one another.

The KING's DRESSING-ROOM.

There are no Paintings here; the Room is hung with red Damask, but there is no Furniture that is any thing curious.

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The GREAT COUNCIL-CHAMBER.

We are now come to the *Carton Gallery*, in which are seven Paintings by *Rafaele*, which are universally admir'd, and of inestimable Value.

RAFAELLE DA URBINO (according to the Account which *Graham* gives of him) was one of the handsomest, and best temper'd Men living, and, by the general Consent of Mankind, acknowledg'd to have been the Prince of Modern Painters; and is often stil'd the DIVINE RAFAELLE, for the inimitable Graces of his Pencil, and for the Excellence of his Genius, which seem'd to have something more than Human in its Composition: He was belov'd in the highest Degree by the Popes *Julius II.* and *Leo X.* He was admir'd and courted by all the Princes and States of *Europe*; and particularly by *Henry VIII.* who would fain have oblig'd him to have come over into *England*. His Person was the Wonder and Delight of *Rome*, as his Works are now the Glory of it: He liv'd in the greatest State and Splendor imaginable, most of the eminent Masters in his Time being ambitious of working under him; and he never went abroad, without a Crowd of Artists, and others who attended and follow'd him

him purely out of Respect : He declin'd Marriage, tho' very advantageous Offers had been made him, in hopes of a *Cardinal's Cap*, which he expected ; but falling into a Fever in the mean Time, and concealing the true Cause of his Distemper from his Physicians, Death disappointed him of the Reward due to his most extraordinary Merits.

RAFAELLE was born on *Good-Friday*, in the Year 1483, and died on *Good-Friday* 1520 : So that he liv'd only Thirty-seven Years complete.

DU FRESNOY assures us, that he surpass'd all modern Painters, because he possess'd more of the excellent Parts of Painting than any other ; and it is believ'd, that he equall'd the Antients, excepting only, that he design'd not naked Bodies with so much Judgment as *Michael Angelo* : But his Gusto of Design is purer and much better. He painted not with so good, so full, and so graceful a Manner as *Correggio* : Nor has he any thing of the Contrast of the Lights and Shadows, or so strong, and free a Colouring as *Titian* : But he had a better Disposition in his Pieces without Comparison, than either *Titian*, *Correggio*, *Michael Angelo*, or all the rest of the succeeding Painters to our Days. His Choice of Attitudes, of Heads, of Ornaments, the Suitableness of his Drapery, his Manner of Designing, his Varieties, his Contrasts, his Expressions, were beautiful

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ful in Perfection; but above all, he possess'd the Graces, in so advantagious a Manner, that he has never since been equall'd by any other. There are Portraits, or single Figures of his, which are finish'd Pieces. He was an admirable Architect; handsome, well made, and tall of Stature; civil, and well-natur'd; never refusing to teach another what he knew himself.

He had many Disciples; among others, *Giulio Romano*, *Polydore*, *Gaudenzio*, *Giovanni d'Udine*, and *Michael Coxis*.

The Pictures, which we are now speaking of, call'd *Cartons*, from their being painted on Paper, were originally design'd only for Patterns of Tapestry, and were sent for that purpose, by *Leo X.* to *Arras*, in *Flanders*, a Place famous for that curious Work; but his Holiness dying soon after, as well as *Rafaëlle*, and the Persons who were employ'd not being paid for their Tapestry, these Patterns were never return'd, but lay for a long Time at *Arras*, till King *James* purchas'd them, but at what Price we cannot determine. We have heard, however, that they were valu'd at an hundred thousand Pounds a-piece.

After the Death of King *Charles I.* *Cromwell* was too much a Connoisseur in Painting to part with these inestimable Pieces; but they were carefully preserv'd in large Deal Boxes, in the Banqueting-House at *Whitehall*; some of them being in four, and others in

in five Pieces, and there they remain'd till after the *Revolution*, when King *William* rebuilt *Hampton-Court*, and the Gallery, in which they are now hung up, which was built on purpose for them.

The Story of the first *Carton* is the Death of *Ananias*, as related in the vth Chapter of the *Acts* of the *Apostles*.

The Story of the second *Carton* is *Elymas* the Sorcerer, struck with Blindness, as related in the xiiith Chapter of the *Acts* of the *Apostles*.

The next is the Lame Man heal'd by *Peter* and *John*, *Acts* iii.

The Fourth, which is over the Chimney, is the miraculous Draught of Fishes, *Luke* v.

Here is in this Picture a Fault which is so visible, that almost every body takes Notice of it; and therefore we must not pass it over, without giving our Readers the Opinion of the ingenious Mr. *Richardson*, who is universally allow'd to be a compleat Judge of the *Cartons*.

RAFAELLE, says he, in this *Carton*, has made a Boat too little to hold the Figures he has plac'd in it; and this is so visible, that some are apt to triumph over that great Man,

as having *nodd'd* on that Occasion; which others have pretended to excuse, by saying, it was done to make the Miracle appear the greater; but the Truth is, had he made the Boat large enough for those Figures, his Picture would have been all Boat, which would have had a disagreeable Effect; and to have made his Figures small enough for a Vessel of that Size, would have render'd them unsuitable to the rest of the Set, and have made those Figures appear less considerable; there would have been too much Boat, and too little Figure.

It is amiss as it is, but would have been worse any other Way, as it frequently happens in other Cases. *Rafaelle* therefore wisely chose this less Inconvenience, this seeming Error, which he was sensible the Judicious would know was none; and for the rest, he was above being solicitous for his Reputation with them. So that upon the whole, this is so far from being a Fault, that it is an Instance of the great Judgment of that incomparable Man, which he learn'd in his great School the *Antique*; where this Liberty is commonly taken.

The Story of the Fifth is *Paul* and *Bar-nabas* at *Lystra*, where the Priest of *Jupiter* is going to sacrifice an Ox to them, taking them for Gods, as related in the xivth Chapter of the *Acts* of the *Apostles*.

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That of the Sixth is *Paul* preaching at *Athens*, an Account whereof we have in the xviith Chapter of the same Book.

The Story of the Seventh and last is *Chriss's* Charge to *St. Peter*, commonly call'd *The giving the Keys*. According to the Evangelist *St. John*, Chap. xxi.

In this *Carton* Mr. *Richardson* has observ'd how *Rafaëlle* has improv'd the Story; to be able to do which, he tells us, is one of the Excellencies of a Painter.

Our Lord, says he, by the Relation of the *Evangelist*, seems (at least a *Roman Catholick*, as *Rafaëlle* was, must be suppos'd to understand it so) to commit the Care of his Church to that Apostle, preferably to the rest, upon the Supposition of his loving him better than any of them: Now though the History is silent, it is highly probable, that *St. John*, as he was the belov'd Disciple, would have expected this Honour, and be piq'd at his being thought to love his Master less than *St. Peter*: *Rafaëlle* therefore, in this *Carton*, makes him address himself to our Lord with extreme Ardour, as if he was intreating him to believe he lov'd him no less than *St. Peter*, or any of the other Apostles. And this puts one upon imagining some fine Speeches, that it may be suppos'd, were made on this Occasion, whereby *Rafaëlle* has given a Hint for every Man

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Man to make a farther Improvement to himself of this Story.

Notwithstanding the numberless Beauties in these inestimable Paintings, as no Work of human Art was ever brought to Perfection, it must be allow'd, they have their Faults; and that tho' the *Cartons* of *Rafaëlle* are some of his last Works, yet the Colouring of them is not equal to the Drawing; but at the same Time, as the ingenious Gentleman we have so often quoted upon this Subject, observes, it cannot be deny'd, but that he who painted those, could colour well, and would have colour'd better.

It is to be consider'd, they were made for Patterns for Tapestry, not profess'd Pictures; and painted, not in Oil, but in *Distemper*: If therefore one sees not the Warmth, the Mellowness, and Delicacy of Colouring, which is to be found in *Correggio*, *Titian*, or *Rubens*, it may fairly be imputed, in a great Measure, to these Causes.

A judicious Painter has other Considerations relating to the Colouring, when he makes Patterns for Tapestry to be heighten'd with Gold and Silver, than when he paints a Picture without any such View; nor can a Sort of Dryness and Harshness be avoided in *Distemper*, upon Paper: Time moreover has apparently chang'd some of the Colours. In a

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Word, the *Tout-Ensemble* of the Colours is agreeable and noble, and the Parts of it are in general extremely, but not superlatively, good.

There are fine Gravings of these Pictures from Draughts taken at several Times; first by Mr. *Gribelin*, then by Sir *Nicholas Dorigny*, and afterwards by Sir *James Thornhill*.

Over the Fire-Place in this Gallery, is a fine Bas-Relieve of *Venus*, drawn in her Chariot, attended by several *Cupids*, in white Marble.

There is likewise a very fine Pair of gilt Andirons in the Chimney, one with the Figure of *Mars* upon it, and the other of *Hercules*.

The ADMIRAL'S GALLERY.

<p>In this Room are the Pictures of the following renown'd Admirals: I. Sir <i>George Rook</i>. II. Sir <i>Cloudsley Shovel</i>. III. Sir <i>John Leake</i>. IV. Lord <i>Torrington</i>. V. Admiral <i>Churchill</i>. VI. Sir <i>Stafford Fairborne</i>. VII.</p>	<p>Sir <i>John Jennings</i>. VIII. Sir <i>Thomas Hopson</i>. IX. Admiral <i>Beaumont</i>. X. Sir <i>Thomas Dilks</i>. XI. Admiral <i>Bembo</i>. XII. Admiral <i>Whetstone</i>. XIII. Admiral <i>Wishart</i>. XIV. Admiral <i>Graden</i>. And XV. Admiral <i>Munden</i>. All</p>
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All painted by Sir Godfrey Kneller, and Mr. Dabl.

The QUEEN'S STAIR-CASE.

On the left Hand as you go up is a large Picture, in a Gold Frame, painted by *Viek*, of King *Charles II.* and *Katharine* his Queen. The Duke of *Buckingham* is therein represented as *Science*, in the Habit of a *Mercury*, and *Envy* is struck down by naked Boys.

There are additional Ornaments, in the Mosaic Taste, on each Side of the Stair-Case as well as the Ceiling, by Mr. *Kent*.

The NEW QUADRANGLE.

In the Center of this Square is a round Basson, and four large Lamps on Pedestals of Iron-Work; and on the right Hand, over the Windows, are the twelve Labours of *Hercules* done in *Fresco*.

Hercules is suppos'd to have been born at *Thebes*, and to have been the Son of *Alcmena*, the Wife of *Amphytrion*, the *Theban*, by *Jupiter*, who paid her a Visit, and deceiv'd her, under the Shape of her Husband, whilst he was gone to the War against the *Teleboans*, a People of *Ætolia*. Some say, that the Night, in which the amorous Deity assum'd the Hero's Form, was extended as long as three,

three, and others as nine, and thrown all into one.

Archippe, the Wife of *Stbenelus*, who was King of *Mycæne*, being with Child at the same Time as *Alcmena* was, *Jupiter* foretold, that of two Princes, the first that came into the World should have an uncontrollable Power over the other. Whereupon *Juno* hasten'd the Pains of *Eurystheus's* Mother, and retard-ed, as much as in her lay, the Birth of *Hercules*: By which Means *Eurystheus* was born first, and had full Power to impose what Task, how difficult or unreasonable soever, he thought proper upon *Hercules*, and to treat him as his Slave.

Some however assert, that it was the Oracle of *Delphos*, that made him subject to this Prince, for having, in his Madness, murder'd his own Children. But let that as it may, we shall without any farther Introduction proceed to the History of his Twelve Labours, which he undertook in Obedience to the Injunctions of his Lord and Master.

I. The Lion of the Forest of *Nemea* ravag'd the Country in a dreadful Manner. Some Authors will have it, that he fell from the Region of the Moon, and that his Hide was so tough, that neither Dart nor Javelin could penetrate into it. *Hercules* hunted him, and having run him into a Cave, out of which
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he could not escape, he there strangled him. Ever after, he wore the Skin of that Animal, as a Publick Testimony of that Heroic Exploit. Which Fiction, in short, is no more than this, that *Hercules* hunted, and kill'd a Lion of an extraordinary Size.

II. His Second Exploit was the Defeat of the *Hydra*. This terrible Dragon haunted the Marsh of *Lerna*, and infested all the adjacent Country. He never left his Den without committing the most horrible Ravages. The fearful Husbandman left his Field uncultivated, and the boldest Traveller trembled, as he pass'd by the Monster's Den. He had the Shape of a Serpent, and the Feet of a Dragon; his Back was cover'd with Scales; he had seven Heads, some say nine, and others fifty, that vomited out Fire and Brimstone. *Hercules* undertook to rid the World of this Monster. Arm'd only with his Club, and accompany'd by his Brother *Iolaus*, who was his Twin-Brother, he goes and attacks the Serpent in his very Den. The *Hydra*, seeing him approach, rushes furiously upon him, and covers him with a Cloud of flaming Smoke. The undaunted Hero lifts up his Club, and at the first Stroke knocks off one of his Heads. But straight a new one sprung up in its Place, and the Blood that issued from the Wound fell to the Earth, and there engender'd Scorpions and Serpents. *Hercules* beheld with Intrepidity this amazing Sight; he redoubled his

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his Blows ; but they serv'd only to exasperate the furious Monster. No sooner is one of his Heads knock'd off than others arise ; and the Wounds that ought to have destroy'd him serve only to give him new Strength and Vigour. The invincible Son of *Jove* had infallibly fail'd in his Enterprize, had he not been assisted by his faithful Companion. The only Way to hinder this new Projection was to stop the Blood, that flow'd from the Wounds. This *Jolans* succeeded in, by seering them with a burning Brand. The Monster sinks under the Force of *Hercules's* Arm, and at last expires at the Victor's Feet.

This Fiction has been explain'd several Ways. Some say, that the Marsh of *Lerna*, being infested with Serpents, which multiply'd, notwithstanding all the Pains that were taken to destroy them, *Hercules*, with the Assistance of his Friend, set Fire to the Reeds, with which the Marsh was cover'd, and thus extirpated them. Others will have it, that he only drain'd the Marsh, that us'd to overflow the Country. And lastly, some insist, that it was a Nest of Robbers; and notwithstanding *Hercules* kill'd several of them, yet their Number increas'd, till at last he broke into their Lurking-holes, and destroy'd the whole Gang by Fire.

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III. In another Chase (which was his third Labour) he kill'd a terrible wild Boar, that had his Haunt in the Forest of *Erymanthus*.

In Order to embellish this Part of his Story, it was feign'd, that he bound him, and brought him on his Shoulders alive to *Euryſtheus*, who had like to have fainted away at the Sight of ſo ſhocking a Beaſt.

IV. His next Task was to hunt down a Hind on the Mountains of *Menalus*, and bring it to *Euryſtheus* alive. As this ſprightly Creature was ſacred to *Diana*, he was twelve Months in the Purſuit of her. She had brazen Feet given her by the Poets, to denote her Swiftneſs. However, he caught her at laſt by meer Speed in Running.

V. He drove away the Birds that infeſted the Lake *Stymphalus* and *Arcadia*, in ſuch prodigious Flocks, that they darken'd the Sun: They us'd to carry off Men and devour them.

The Meaning of this is, that a Gang of Robbers, which kept near this Lake, and murder'd Travellers, was at laſt deſtroy'd, or put to Flight, by *Hercules* and his Companions.

VI. *Hercules*, being order'd by *Euryſtheus* to go and bring away the Girdle of *Hipolyta*, Queen of the *Amazons*, that is, to make War

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on those Heroines, and rifle their Treasures, embark'd on the *Euxine* Sea, and landing on the Banks of the *Thermodon*, he gave them Battle, routed them, brought away the Girdle, took the Queen herself Prisoner, and gave her in Marriage to *Thesens*.

VII. King *Augias's* Stables had not been clean'd for thirty Years. The Dung was heap'd up in such Quantities, that there was no Room for the Cattle. *Hercules*, with the Help of his Soldiers, cleans'd them, by bringing the River of *Alpheus* through them.

VIII. The Island of *Crete* was laid waste by a furious Bull, that brought Ruin and Destruction with him wherever he went; he was sent thither by *Neptune*, to revenge the Insult he had receiv'd from the Inhabitants. *Hercules* vanquish'd him, and brought him to *Eurystheus*; that is to say, *Eurystheus* order'd him to go to that Island, and fetch a Bull from thence to breed by, which he executed accordingly.

IX. *Diomedes*, Tyrant of *Thrace*, made his Mares devour all the Strangers that came into his Dominions. *Hercules* vanquish'd him, and made the Tyrant himself undergo the same Fate.

The Meaning of this is, that *Eurystheus*, having commanded *Hercules* to go, and carry
off

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off some of *Diomedes's* Horses, who had a very fine Breed of them, this Prince made Resistance, and was kill'd in the Battle. He had so far ruin'd himself with keeping Horses, that he was forc'd to sell his very Slaves to support the Expence. Hence it was said, that Horses fed upon human Flesh.

X. In the Island of *Erythia* reign'd a King call'd *Geryon*, who had three Bodies. This Prince had a Herd of Oxen, which devour'd Strangers, and were guarded by a Dog with two Heads, and a Dragon with seven. *Hercules* defeated him, kill'd the Dog and the Dragon, and carry'd away his Herds. *Geryon's* three Heads denote his reigning over three Islands, *viz. Majorca, Minorca, and Ebusa, or Ivica*. Some say, they were three Brothers, that liv'd together in so close a Friendship, that they seem'd to have but one Inclination. Others pretend, that this Fable owes its Rise to the *Phœnicians*, and explain it in the following Manner.

Hercules having made a Descent in the Island *Erythia*, the Inhabitants march'd out against him in three different Bodies, but were defeated: This the *Phœnicians* in their Language exprest by Words, importing, that he defeated the three Heads of their Inhabitants.

The Name *Gargitius*, which the Mythologists give to *Geryon's* Dog, is compounded of
two

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two Phœnician Words, which signify *The Terror of Strangers*.

XI. *Busiris*, King of *Egypt*, sent some Pirates to carry off the *Hesperides*, Neices to *Atlas*, King of *Mauritania*; *Hercules* repuls'd them, deliver'd the Princesses, and pursuing his Victory, kill'd *Busiris*.

Atlas, to reward the Hero, made him a Present of some of the finest Sheep of his Country.

As the Beauty of their Fleeces had got them the Name of golden Sheep, and the Greek Word for a Sheep, signifies likewise an Apple, the Story was told, that the Hero had brought golden Apples from the Gardens of the *Hesperides*.

Some Authors however pretend, that those Apples were nothing else but the Oranges and Lemons, that grew in gréat Abundance, in the Gardens of *Mauritania*; and that the Dragon which *Hercules* slew, to make way for his carrying off his precious Fruit, was a great Dog, that watch'd one of those Gardens.

Others, in fine, imagine, that this Fable hints at the Riches which *Atlas*, or some other Prince, had hoarded up; because the Word *Malon*

Of HAMPTON COURT. 119

Malon, or *Melon*, in the *Arabic* Tongue signifies Riches, and in the *Greek* an Apple, or Sheep, as before has been observ'd.

XII. The last Commands that *Eurystheus* laid on *Hercules* were to go down into Hell, and bring up the Dog *Cerberus*. This the Hero executed, and at the same Time deliver'd *Theseus*, who had gone down thither to keep *Pirithous* Company. The Design which these two Friends form'd to carry off the Daughter of *Aidoneus*, King of the *Molossians*, is what gave Rise to this Fiction.

That Prince, having had timely Notice of their Design, caus'd *Pirithous* to be torn in Pieces by a Dog, call'd *Cerberus*, and detain'd *Theseus* Prisoner; but he releas'd him soon after, at the Request of *Hercules*.

As *Aidoneus* us'd to send his Prisoners to work in the Mines, and as, to go into his Country, you must cross the River *Acheron*; he has from hence been confounded with *Pluto*, and *Hercules's* Journey has been look'd upon as a Descent into Hell. And as the Hero had at the same Time kill'd a Serpent, whose Den was in the Cave of *Tennarus*, which was taken to be the Entry to the Kingdom of the Dead, and had brought some great Dog with him out of the Empire, he was said to have chain'd *Cerberus*.

These

These are the twelve Labours of *Hercules*, which are so much talk'd of by the Poets: And in Order to make our short Account of them, not only entertaining but instructive, we thought proper to introduce the Historical Explications thereof along with them. And for the further Amusement of our learned Readers, we shall here give them an Abstract, or Recapitulation of the foregoing Stories, summ'd up in the following Verses, by the Poet *Ausonius*, as he translated them from the Greek of *Quintus Smyrnaeus*.

Prima Cleonei tolerata Ærumna Leonis.

Proxima Lernæam ferro & face contudit Hydram.

Mox Erymantheum Vis tertia perculit Aprum.

Æripidis quarto tulit aurea Cornua Cervi.

Stymphalidas pepulit Volucres discrimine quinto.

Threiciam sexto spoliavit Amazona baltheo.

Septima in Augeis Stabulis impensa laboris.

Octavo expulso numeratur adorea Tauro.

In Diomedeis Victoria Nona Quadrigis.

Geryone extincto decimam dat Iberia Palmam.

Undecimo Mala Hesperidum distracta Triumpho.

Cerberus extremi Suprema est Meta Laboris.

The

OF HAMPTON COURT. 121

The Room of BEAUTIES.

The first is the La-	6th. Lady Essex.	7th.
dy Peterborow.	2d. Lady Dorset.	8th.
Lady Ranelagh.	3d. Queen Mary.	9th.
Lady Middleton.	4th. The Dutcheis of Graf-	
Miss Pitt.	5th. Dut-	
chefs of St. Alban's.	ton.	

QUEEN MARY was painted by *Wissling*, and all the Rest by Sir *Godfrey Kneller*.

The GARDENS.

We come next to the Gardens, which, with the Park and Ground on which the Palace stands, are about Three Miles in Circumference. In the pitch'd Pediment on the Front of the Palace this Way, is a Bas-Relief of *Hercules's* Triumphs over *Envy*; and facing this, a large Oval Basin, in the Middle, and answering to the Form of this Part of the Gardens, which is a large Oval, divided into Gravel Walks and Parterres, laid out in a very elegant Manner, by those two great Gardeners, *Messieurs Le Notre* and *Wise*.

L

At

At the Entrance on the Grand Walk, are two large Marble Urns, on Pedestals, the Urns beautifully carv'd with *Bas-Relieves*: That on the First, on the Right Hand, represents the Triumphs of *Bacchus*; that on the Other, on the Left, *Amphitrite* and the *Nereides*: At the Bottom of this Walk, which faces a long Canal running into the Park, are two other large Marble Vases: The *Bas-Relief* on One, represents the Judgment of *Paris*; and on the Other, *Meleager*, hunting the Wild-Boar.

In four of the Parterres are four fine Brass Statues. The first is the Gladiator, which formerly stood on the Parade in St. James's Park, at the Foot of the Canal, and was remov'd hither in the Reign of Queen Anne. The Original is the wonderful Work of *Agasias Desfihens* of *Ephesus*, and is in the *Burgessian Palace* at *Rome*. The second is a young *Apollo*; the third a *Diana*, and the fourth *Saturn* going to swallow one of his Children. All after fine Originals.

On the South Side of the Palace is the Privy-Garden, which was sunk ten Feet to give a View from the Apartments to the River *Thames*: In this Garden there is a fine Fountain, and two grand Terrace Walks.

Of HAMPTON COURT. 123

On the North Side of the Palace is a *Tennis-Court*, and beyond that, a Gate, that leads into the Wilderness: Farther on, is the great Gate of the Gardens, on the Sides of which are large Stone Piers, with the Lion and Unicorn couchant, carv'd in Stone.



DELICIA





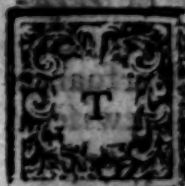
DELICIE BRITANNICÆ.

BOOK II.

ROYAL PALACE,

OR

CASTLE of WINDSOR.



HIS Castle, and Palace is the most beautiful, (and as we have hinted before) the most pleasantly situated Royal Recess throughout the whole Island of *Great Britain*: And the Compliment that was once paid to
M the

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the Earl of Nottingham's House, at *Burleigh* on the *Hill*, in *Rutlandshire*, may with more Justice be apply'd to this magnificent Seat we are now speaking of, and will give the Reader an adequate Idea of its uncommon Beauties. The Lines are as follow.

Hail, happy Fabrick ! whose Majestic View
First sees the Sun, and bids him last Adieu ;
Seated in Majesty Your Eye commands
A Royal Prospect of the richest Lands.
The under-lying Vale shews with Delight
A thousand Beauties at one charming Sight.
No Pencil's Art can such a Landscape feign,
And Nature's self *scarce yields the like again* :
Few Situations may with this compare,
A fertile Soil, and a salubrious Air.

William the Conqueror, was the first *English* Monarch, that made *Windfor* his Rural Seat. As Hunting was that Prince's favourite Amusement, and as the Situation of the Parts adjacent were commodious for that Purpose, and fitted for the Entertainment of Kings, he agreed with the Abbot of *Westminster*, whose Seat it then was, for an Exchange, and took Possession of it, in Pursuance of his Contract. Here he erected likewise a strong Castle, and built several little Lodges, or Hunting-Houses, in the Forest adjoining,
and

and for the Conveniency of his Sport, lay frequently in a House, which the *Monks* had before enjoy'd, and was either actually in, or at least near the Town of *Windsor*: For the Town is much more ancient than the present Castle, and was an eminent Pass upon the *Thames* in the Reign of the *Saxon* Kings.

After him, King *Edward III.* took a peculiar Delight in the Place, on Account of its pleasing Prospect, as well as beautiful Situation, and propos'd accordingly to make it his Place of Residence every Summer. Being thus determin'd, he laid out himself the Plan of that rich and magnificent Palace, which, in regard to its external Form and Building, we now see there; for notwithstanding there have been great Alterations and Improvements made within, no material Additions have been made to the Building itself, the noble Terrace only excepted, which runs under the North Front.

The House itself indeed was a Palace, but without any Appearance of a Fortress; but when the Building was once brought to the Slope of the Hill, on the Town Side, his Majesty then added Ditches, Ramparts, the Round Tower, and divers other Places of great Strength, from whence it deriv'd its Denomination of a Castle.

And such a Pride did his Majesty take in this Building, that *William of Wickham*, then

Bishop of *Winchester*, and highly in his Favour, had like to have been discarded, for suggesting (as the King was privately inform'd) that he was the Founder. The Prelate however disavow'd the Allegation, and clear'd himself with Honour, by artfully asserting, that all he pretended to; was a Publick Acknowledgment, that whatever Money he had amass'd, or Reputation he had gain'd, thro' his Erection of that Castle for his Majesty, had been the *Making* of him. For he had caus'd, it seems, these Words,

This MADE WICKHAM, but not *Wickham made This*, to be cut on a Stone in the Inner Wall of the little Tower, which from him is distinguish'd, at this very Day, by the Name of *Winchester Tower*.

At that Time, tho' this *Wickham* was a Layman, and but meanly educated, yet having a good Genius, and a Taste for Architecture, he apply'd his Mind so close to that Art, that he was constituted Master-Builder of the Court: Nor does the Building fail to do the Architect, as well as the Royal Projector of it, Abundance of Credit; for in all the Decorations which have been since made by the Successors of that Prince, who have delighted in *Windsor* most, no one has thought fit to make the least Alteration in the Front, or to pull down any old Buildings, and substitute new ones in their

Bishop

M

Room,

Room, except some few Improvements of no great Moment at the Entrance to the great Stair-Case, the Kitchen, and other out-Offices, and the like ; but the Great North and East Fronts, the Square of the Inner Court, the Great Gates at the Entrance from the Town, with the Round Tower, and the Walls annex'd, are all now standing in the self same Form in which they were left by King *Edward III.*

The only Addition, in the Inside, is a fine *Equestrian* Statue, which was erected to the Memory of King *Charles. II* even in his Life Time, by one of his grateful Domesticks.

Queen *Elizabeth* indeed made the Addition of the Terrace on the Outside ; where she walk'd for the generality, near an Hour every Day before Dinner, if not prevented by Windy Weather, to which she had a peculiar Aversion. Wet Weather was no manner of Interruption to her Amusement there ; for she took great Delight in walking Abroad (when the Rain was only mild and calm) with an Umbrella over her Head.

This Walk of hers must be acknowledg'd to be a magnificent Work, and no inconsiderable Improvement ; for as it is rais'd on the Side of a steep Declivity of the Hill ; that Hill must of necessity be cut down a prodigious Depth, to bring the Foundation to a Flat equal

equal to the Breadth that was to be form'd above. It was rais'd from the Foundation by substantial Stone-work of a prodigious Thickness, with cross Walls of Stone, in order to band the Front, and prevent any Pressure from the Weight of Earth within. After that, this Work was to be all fill'd up again within, when what was first taken out, was thrown down the Front of the Hill, that the Precipice might be push'd out still farther, in order that there might be the same Slope from the Terrace, as there was before from the Foot of the Castle.

This Noble Walk is cover'd with fine Gravel, and has Cavities, with proper Drains, in order to carry off the Rain, so that let it fall never so heavy, none of it will lie upon the Terrace; by which means it is dry, hard, and fit for walking on, as soon as ever the Storm is over.

This Walk is very broad as well as long on the North Side; on the other Sides, indeed much narrower, and not so extensive. But we shall take Occasion to speak more fully of it in another Place.

Having thus given our Readers a cursory View of *Windsor* and its *Castle*, in their antient State, we shall now proceed to our intended Description of the various Curiosities with which the latter is at present enrich'd, and which strike the Eyes of all Beholders with the most agreeable Surprise.

Front-

Fronting the Town of *Windsor* and the Market-Place is the Town-Gate, leading to the Park; but leaving that some small Matter on the Left, you come by an easy Ascent to another Portal, call'd the Castle-Goal; which as soon as you have pass'd thro', on the Left, you see the poor Knight's Apartment, built in the *Ionick* Order, and in a Modern Taste.

Opposite to the last mention'd Portal stands *St. George's Chappel*, which *King Edward III.* acknowledg'd was begun by his Ancestors, and some imagine, that the Foundation was laid by *Edward I.* This is a most beautiful and magnificent Building, and shews the Greatness not only of the Court in those Days, but the Spirit and Genius of the Founder. The Chappel is not only fine within, but the Workmanship without is very curious. There is nothing now to be seen of equal Antiquity, that can stand in Competition with it for its extraordinary Beauties. *King's College Chappel at Cambridge*, erected by *Henry VI.* and *Henry VIII's Chappel in Westminster Abbey* are fine Buildings, but modern, however, in Comparison to This, which was begun, as appears by an Inscription on the Walls, in the Year of our Lord M.c.c.c.xxxvii.

The Coats of Arms, and the various Imagery, and other Decorations both within and without, are beautifully finish'd, and the Work

Work has stood out the Injury of Time to Admiration. The Beauty of the Building remains without any Improvements, and in a Word, requires none.

The Establishment for the Chappel was very considerable, by the Donation of divers Subjects, before it was set apart to be the Chappel of the Order; the Duke of *Suffolk* in particular, gave near three Thousand Acres of Land, nineteen Mannors, one hundred and seventy Messuages and Tofts, and several Advowsons of Churches to it, which with other subsequent Gifts, made the Revenue thereof amount to about one Thousand Pounds a Year, which was look'd upon as a prodigious Annual Income in those Days.

In the Choir are the Stalls for the Knights of the Order, with a Throne for the Sovereign: Also Stalls in the Middle of it for the poor Knights Pensioners.

Here are to be seen the Banners of the Knights, who now enjoy the Honour of the Garter: When any of them die, those Banners are taken down, and the Coat of Arms of the deceas'd Knight is set up in the Place appointed for those Arms over the same Stall; By which Disposition, those Coats are, as it were, a living History, or more properly speaking, a publick Record of all the Knights that ever have been, since the first Institution
of

of the Order, and of their Succession one to another; by which it appears, that Kings, Emperors, and Sovereign Princes have not thought it beneath them to accept of the Honour of being Knights Companions of this Order; whilst, at the same Time, to the Honour of the *English* Crown be it spoken, our Kings have never thought proper to accept of any of their Orders Abroad, of what Kind soever; whereas there is an Account in the Registry of the Order, that there are reckon'd up of their most noble Company

Eight Emperors of Germany.

Three Kings of Sweden.

Five Kings of Denmark.

Two Kings of Prussia.

Three Kings of Spain.

Six Princes of Orange.

Five Kings of France.

Four Dukes-Peers of France.

Two Noblemen of the House of Duras, in France, viz. Galliard de Duras, and Lewis de Duras, Earl of Feversham.

One King of Scotland, besides James VI. who became Sovereign of the Order.

Five Kings of Portugal.

One King of Poland.

Two Kings of Naples.

One King of Aragon.

N

Three



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Three Infants of Portugal.

One Prince of the House Palatine, viz. Prince Rupert.

One Prince of Denmark, viz. Prince George.

One Bishop of Osnaburg.

Five Princes of Brandenburg.

Seven Electors Palatine.

Two Electors of Saxony.

Two Dukes of Lorrain.

Three Dukes of Wirtemberg.

Two Dukes of Holstein.

Two Grandees of Spain.

Two Dukes d'Urbino in Italy.

One Duke of Savoy.

Four Princes of England, not Kings, viz.

Edward the Black Prince, the Duke of Gloucester, Prince Frederick, and the Duke of Cumberland.

Several Kings, and Persons of the highest Distinction have been interr'd likewise in this Chapel; as for Instance, *Edward IV.* and *Charles I.* Here is also the Family Burying-Place of the Dukes of *Beauford*, who are a natural Branch of the Royal Family of *Lancaster*.

Besides the Foreign Princes, Companions of this celebrated Order, there is a little *Galaxy* of
of

of *English* Nobility, the Flower of so many Courts, and so many Ages ; to whose Families the Ensigns of the Order have been an Honour, and who are not the least Glory this Order has to boast of.

The Present Knights are

HIS MAJESTY KING GEORGE II.

His Royal Highness Frederick, Prince of Wales.

His Royal Highness William, Duke of Cumberland.

His serene Highness, the Prince of Orange.

Charles, Duke of Somerset.

John, Duke of Argyll.

Henry, Duke of Kent.

John, Earl of Paulet.

Thomas, Earl of Stafford.

Lionel, Duke of Dorset. •

John, Duke of Montagu.

Thomas, Duke of Newcastle.

Charles, Duke of Bolton.

Charles, Duke of Grafton.

John, Duke of Rutland.

John, Duke of Roxburg.

Richard, Earl of Scarborough.

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Charles, *Viscount* Townshend.

Charles, *Duke* of Richmond.

Robert, *Earl* of Orford.

Philip, *Earl* of Chesterfield.

Richard, *Earl* of Burlington.

William, *Duke* of Devonshire.

Spencer, *Earl* of Wilmington.

——— *Earl* of Peterborough.

——— *Earl* of Berkley.

Having thus given our Readers a transient Idea of the Antiquity of this Order, and a List of the illustrious Members that at present fill it up, we shall say no more about it, but refer those who shall think our Detail too deficient, to Mr. *Ashmole's* History thereof, wherein no Circumstance is omitted, that is worth the Notice of the most curious.

Contiguous to this Royal Chapel is the Tomb-House, which was first erected by Cardinal *Woolsey*, and at that Time intended by him, as a Dormitory only for himself and his Family.

In King *James II's* Time indeed, it was made use of as a Chapel ; but at present it lies in a very ruinous Condition. In a short Time however, as we are credibly inform'd, it will be

be converted into a *Free-School*; and it's now repairing for that Purpose.

At some small Distance from the 'Tomb-House is a large Guard-Chamber, capable of receiving Three Hundred Men, and contiguous to it is an Out-Office, which at present is converted into a Publick House; well known by the Name of the *Royal Standard*.

On the Right Hand, as you go thro' the Castle-Gate, there is a Tower, which is the separate Apartment of the Captain of the Gentlemen Pensioners.

The next Tower is the separate Apartment of the Lieutenant of the Gentlemen Pensioners; and between that and the *Devil's Tower*, which stands at some small Distance, is another Range of private Lodgings for the Accomodation of other Pensioners.

The Reason why this last Tower has for a long Time been so distinguish'd, was a receiv'd Notion, as we are inform'd, that formerly it was haunted by evil Spirits: For many Years however, it has been inhabited, without the least Interruption or Disturbance, as we can find, from such aerial Visitors.

Of all the Towers, however, that adorn this Royal Palace, that which is call'd the *Round-Tower*, (and is the Residence or Apartment.

ment of his Grace the Duke of St. *Alban's*, who is Governor of the Castle) is the most conspicuous.

When you are at the *Royal Standard*, beforemention'd, you advance about one Hundred Yards (leaving *Winchester* Castle on your left) to the King's Gate; at the Entrance whereof is planted a small Piece of Canon; and on the right, there is a Door-Way, and a Stair-Cafe, which consists of one Hundred and forty seven Steps of *Purbeck* Stone.

At the Top of the Steps is a small Piece of Canon, which is directed downwards, and appears from a small Port-Hole that commands the Stair-Cafe.

From thence you pass through a Court-Yard; in the Middle whereof stands a large Cistern, which was first erected by King *Charles II.* in order to receive the Drains from off the Roof of the Out-Offices; all round which are hung Buckets, and other convenient Vessels for holding Water, either for the Service of the Offices beforemention'd, or for ready Help in Case of Fire.

From this Court-Yard you proceed to

The

The GUARD ROOM.

Over the Chimney is a Star and Garter of an Oval Form, surrounded with Pistols and Bayonets; the Wainscoting is embellish'd all round with Carbines, Match-locks and Cartridges, upon Whole pikes, Half pikes, and Quarter pikes, with Bandaleers, in various Figures. Round the Cornish are hung a great Number of Breast-plates, with Helmets over them: There are likewise fifteen Drums, dispos'd in proper Places, and Bandaleers in Abundance round them.

Over the Door-Way, going to the Dining-Room are two Coats of Mail, belonging formerly to two Warlike Princes, (but to whom in particular we cannot say) inlaid with Gold; with Horse-Armour, Gantlets, and other Accoutrements complete.

On the Stair-Case going to the great Dining-Room, on the left Hand is planted a Yeoman of the Guard, painted on a Board, drest in all his Habiliments, as an Officer in Waiting. Here are four Pilasters of Pikes, decorated with Bandaleers, Carbines, and Matchlocks, upon Half-pikes. In the Center there is a large Horse-Shield, surrounded with Bayonets.

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The GREAT DINING-ROOM.

There is Nothing here but a small Quantity of common Furniture, that deserves no particular Description.

The WITHDRAWING-ROOM.

This is furnish'd no better at present than the Dining Room, neither has the Closet, which is on the Right Hand, any Thing curious in it.

The BED-CHAMBER.

The Bed, and the Hangings are of yellow Damask. There are twelve Chairs likewise cover'd with the same.

The LITTLE DINING-ROOM.

From the Window you have a full View of Winchester Tower, and on the West a Prospect of the River Thames.

The

The Dressing-Room.

Has nothing in it but common Furniture.

The CURTAIN.

Round it are seventeen Port-Holes, with Guns, to defend the Castle.

The LEADS.

On the West-part is erected the *Royal Standard*, which is painted as usual; and as to its Dimensions, it is twelve Foot by eight: Here is also the *Union Flag*, but this is lesser, and but eight Foot by six.

If you turn North-East, you have the Prospect of *Harrow* on the Hill. East and by North, of *Hampstead* and *Highgate*. East, of *St. Paul's Cathedral*; as also of *Shooter's* and *Dulwich Hills*. South East, of *Madascot's Hills* by *Sevenoake*, in *Kent*. South, of *Boxhill*, in *Surry*, and *Hind-Head* in *Sussex*. West, of the Lord *Cadogan's* fine Seat at *Cassom*, in *Berks*. North West, of *Nettlebed Windmill*,
Pen-

Pen-wood and *Pen-hills*; as also of *Eaton College*, and *Winchester Castle*, which lie as it were under you.

In your Return from these Leads, you come to the King's Gate, and then descend by seven Flights of Wooden Steps (five in a Flight) to the Terrace, beforemention'd to be erected by Queen *Elizabeth*, which is about eight Yards broad; and from East to West about 300 Yards long. The Length of the two Sides is about 100 Yards each. There is no Walk at all on the other Side; its Form being only three fourths of a Square.

At the East End of the Terrace there is a Bowling Green, and a Draw-Bridge at the Bottom. On the West, there is a very curious Sun-Dial, erected on a Pedestal, by the Order of King *Charles II.* which was made by one *Henry Wynne*, whereon all the Points of the Compass are particularly delineated, at which Place a Centinel always stands, and when any unguarded Spectator claps his Hand upon it, he claims, by Dint of Custom, Sixpence as a Forfeit.

As soon as you are come down from the Round Tower, you turn on the Right, and go thro' a narrow Passage, that leads directly into a spacious Square, or Quadrangle, on the North Side whereof is a wrought Iron Gate, or Portal, that leads to the Royal A-
part-

partments. As soon as you are admitted in the Entry, before you come to the Stair-Cafe, is a Colonade of eight Pillars, of the Ionic Order, with three Niches on every Side, and in each an ancient Bust. The Pilasters too are all of the same Order. The Pavement is of free Stone.

At the Foot of the Stair-Cafe is a small Landing Place, consisting of three Stone Arches, with a Nich on each Side; on the Right, is a Brass Bust of a *Roman Vestal*; and on the Left, a *Roman Slave*, in the Action of picking a Thorn out of his Foot.

From thence you go up the Stair-Cafe, which consists of three Flights of Stone Steps, twelve in a Flight, with twisted Iron Rails, or Balusters, on the Right.

The DOME.

On the Ceiling, is *Apollo* in the Front, with a Variety of other Figures, attending him, which represent the united Charms of Poetry and Musick.



The CEILING under the DOME.

At the four Corners are the four Elements. *Fire* is represented in One, as a Woman with a Censer, flaming in her Hand, and is seated on a *Roman Pile*, and by her a *Phœnix*, and a *Salamander*.

Earth is represented in another, by a Nymph, or other Attendant of *Ceres*, with a Chaplet of Corn round her Head, a Wheat-Sheaf in her Left Hand, and in her Right a Cornucopia; on one Side of which there are two little Boys, with Plumbs and Cherries in their Hands. Underneath her Feet are strew'd *Musmelons*, *Peaches*, *Cabbages*, *Carrots*, *Cucumbers*, and Abundance of other Fruits and Herbs.

Air is represented in the Third, by a Woman sitting, with her Left Hand on a *Peacock's* Back; the Tail whereof is extended, and shewn in all its Pride and Glory. On the fore-Finger of her Right Hand is perch'd a *King's-Fisher*. Six naked *Cupids*, representing *Zephyrs*, are playing over her Head, with a Variety of Birds. There is likewise a *Paroquet*, in a flying Posture, by the Side of the *Peacock*. And

Water is represented in the Last by a *Nereid*, holding one of her favourite Fishes in her Lap,

Lap, and pointing to the Eye of it with her Right Hand.

Round about her are little *Cupids*, with their Wings all dropping wet: Each of them is in a different Attitude, and has a Fish of the same Species, as it were, to play with.

Under her Feet are the *Dolphin*, the *Cod*, the *Eel*, and a vast Variety of other Fishes.

Above the Four Elements,

And all round the Ceiling, which is underneath the Dome, are the Winds supporting the Clouds. In the Front is *Aurora*, seated in her Chariot, with her Nymphs in waiting, and giving Water to her Horses out of fine capacious Basons.

Underneath her, in the Cornish on the Left, are seated the two Signs of the *Zodiack*, *Cancer* and *Aquarius*, supporting a Golden Urn, full of Flowers. On the Right is *Aries*, or the *Ram*, and one of the Winds supporting a Golden Urn likewise, full of Flowers.

Over the Door, thro' which you enter into the Lodgings, are two Figures; one with Wings, representing *Time*; the other an Old Man, with a *Lion's Skin* over his Shoulders, a Ball in his Right Hand, and in his Left, a

O

Lamb.

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Lamb. His Feet are fetter'd, as it were, with a Circle of Stars, and support a Golden Urn, as the others do, full of Flowers. Over the Urn is a third Figure, with Wings on his Shoulders, a Celestial Crown on his Head, and a Scepter in his Right Hand.

On the Left Hand of the Stair-Cafe sits *Libra*, or the *Ballance*, with a Band of Stars round his Body, and in his Right Hand, a Pair of Scales; his Left leans on a Variety of Fruit. By him is another Figure with Wings, whose Right Hand is laid on a Branch of Herbs, supporting another Urn, that's full of Flowers.

Below the Cornish, are twelve painted Pilasters, in the *Corinthian* Order, between each of which is a Nich.

In the First in Front is the Figure of *Geography*, with a Compass in her Left Hand, and a Globe in her Right.

In the Second Nich in the Front, is a Figure, representing *Comedy*, with a Mask in her Right Hand, and a Musical Instrument in her Left.

In the first Nich on the Right, is a Figure, representing *Tragedy*, with a Cup in her Right Hand, and a Laurel, and Palm-Branch in her Left,

Left, with a Snake twisting round her Arm.

In the Second Nich, on the Right, is a Figure, representing *Epic Poetry*, with a Scroll in her Right Hand, and a Trumpet in her Left. She has Wings likewise to her Head, that are fasten'd with a Bandage or Fillet.

Over the Door, going into the Lodgings, is a Bust of *Venus* in Black Marble.

In the First Nich, on one Side, is a Figure representing *Sculpture*, with a Mall, or Mallet, in her Right Hand, and a Bust of an Old Man in her Left.

In the Nich on the other, is a Figure, representing *Painting*, with a Palette in one Hand, and a Mask in the other.

In the First Nich, on the Left Hand, is the Figure of *Musick*, playing on a Violin.

In the Second, is a Figure, that represents *Mathematicks*. Her Right Hand grasps a Square, and her Left is laid gently on her Breast.

All the Figures in general, being painted in Umber, and heightned with Gold, appear to the Eye like Brass Statues.

In the square Niches, on the Right and the Left, are two Fabulous Stories from *Ovid's Metamorphoses*; one of which represents the Transformation of *Phaeton's* Sisters into Trees, and the other, that of *Cycnus* into a Swan.

In the Front square Nich, is an open Oval Hole, which looks into a Back Stair-Cafe, where you see a curious Hunting-piece in Stone-Colour, wherein *Meleager* kills the wild Boar of *Atolia*, and gives the Head of it to his Mistress, the fair *Atalanta*.

There are two Pillars of the Ionic Order, painted on each Side the Hunting-piece.

The whole Stair-Cafe was design'd and executed, as we are inform'd, by Sir *James Thornhill*, in the Reign of his late Majesty King *George I.*

Having thus given our Readers a satisfactory Account, as we humbly conceive, of the most remarkable Beauties of the Stair-Cafe, we shall next conduct them into the Royal Apartments.

On your first Admission you are shewn

The

The QUEEN'S GUARD-CHAMBER.

The Ceiling of this Room, which was painted by *Verrio*, (as indeed all the other Ceilings are in general throughout the whole Palace) represents *Britannia*, in all her Glory, seated on a Globe; and *Europe*, *Asia*, *Africa*, and *America*, paying their Court to her.

We shall here, for the Amusement of our Readers, introduce a short Description of the Emblematic Figures, in which these four Parts of the Globe are generally represented by the most accurate Painters, amongst the Antients; with a short Explication of the Instructions they imply.

Europe then, in the first Place, is delineated, as a *Lady*, in a very rich Habit, of divers Colours, sitting between two cross *Cornucopias*; the one, full of all Sorts of Grain, and the other of black and white Grapes: She holds a Temple in her Right Hand, and points with the fore-Finger of her Left to Scepters and Crowns; a Horse amongst Trophies of Arms; a Book also, with an *Owl* perching upon it; a Variety of Musical Instruments that lie by her, and a Pallet for a Limner with Pencils.

By all which Emblems they denote, that this Part of the Globe, is the principal, and
O 3 most

most conspicuous for Religion, Arts, and Arms.

Asia is represented as another Lady, wearing a Garland of various Flowers and Fruits, and clad in a rich embroider'd Vestment, holding divers Branches in her Right Hand, with Roots of *Cassia*, *Pepper*, and *Olives*; and in her Left Hand, a smoaking Censer, and on one Side of her, a *Camel* on its Knees.

By the Garland, with which her Head is so adorn'd, they would intimate, that *Asia* produces every thing that is not only delightful to the Eye, but whatever is requisite for the comfortable Support of humane Life: By her rich Garment, they intimate, that there is great Plenty of those rich Materials; by the Bundle of Spices, that she distributes her Favours all over the habitable World. The Censer denotes the odoriferous Gums, and other fragrant Spices it produces, and the *Camel*, is a Beast proper to this Quarter of the World.

Africa is represented by a *Blackmoor* Woman almost naked, having frizzled Hair, an *Elephant's* Head for a Crest, a Necklace of *Coral*, and Pendants of the same; at her Ear a *Scorpion*, holding in her Right Hand a *Cornucopia*, with Ears of Corn in her Left Hand; a fierce *Lion* by her on one Side, and a *Viper* and a *Serpent* on the other. By her being

being represented almost naked, they intimate that those Parts abound not with Materials for cloathing; the *Elephant* is an Animal peculiar to that Country, and *Vipers* and *Serpents* likewise are more numerous there, than in any other Place.

America is likewise represented by a Woman almost naked, with a tann'd, or tawny Aspect, having a Veil folded over her Shoulders; round her Body an artificial Ornament of Feathers of divers Colours; holding in her Hand a Bow, and having a Quiver on her Shoulder, or by her Feet, and a humane Head pierc'd thro' with an Arrow, and on the Ground a *Lizard*.

By her being painted almost naked, they intimate, that the greater Part of the Inhabitants always go so; and the Arms are what both Men and Women use there: The humane Head denotes, that they are Cannibals, or Men-Eaters; and the *Lizards* are reported to be so large in those Parts, as to devour a Man, wherever they can lay hold of him.

But to return to our Ceiling-piece.

In the Corners of the Cornish are *Juno* the Imperial Queen of Heaven, *Mars* the God of War, *Venus* the Queen of Love and Beauty, and *Minerva*, or *Pallas*, the Goddess of Wisdom.

The

The Skirtings round the Ceiling are beautifully embellish'd with twelve several Figures, like Female Angels, with Wings on their Shoulders; each having by her one of the twelve *Signs*, or *Symbols* of the *Zodiack*; a particular Account of which, with a curious Explication of those several Hieroglyphicks, we have already inserted in the 18th. Page of our Account of the Royal Palace of *Hampton Court*, to which we shall refer the Reader to avoid Repetitions.

There are a Variety likewise of other Figures, such as *Zephyrs*, *Cupids*, &c. all making their Court to *Britannia*, by way of further Decoration.

Over the Chimney is a beautiful * Portrait of Prince *George* of *Denmark*, all in Armour, with a loose Coat thrown over it, riding on a stately Horse, like *Alexander's Bucephalus*, with a martial Truncheon in his Hand; and underneath the Coat is plainly to be discern'd his blue Garter. On the Right Side of him is a distant Prospect of a strong Fort, and of a Fleet at some considerable Distance likewise on the Left. This beautiful Piece was painted by Mr. *Dahl*.

The whole Apartment is embellish'd with Whole pikes, Half pikes, and Quarter pikes; and upon them are Carbines, Bayonets, Bandalceers, Match-boxes, &c. all dispos'd in various

rious Forms; in which are carv'd Garters and Crowns in Lime-wood, with the Cypher of C. R. i.e. *Carolus Rex*, or King *Charles*; in the Middle: Besides these warlike Decorations, there are rich Tables, Stools, and other Household Furniture, in some Measure suitable to the Grandeur of the Room.

From this Chamber you go into

The KING's CHAPPEL.

The Ceiling represents, in the most lively Manner, the glorious *Ascension* of our Blessed *Saviour* into Heaven, who stands in all his Glory in the Center, with a numerous Train of Angels waiting round him. On the West Side is delineated the Tomb, or Sepulchre, from whence he arose with such Pomp and Magnificence; and all round the Cornish are the Soldiers, that were set over him as a Watch, all fast asleep.

Tho' this be a Scripture-History, and doubtless very well known; yet we flatter ourselves that a short Narrative of so remarkable a Passage, recorded in Sacred Writ, will be look'd upon as no disagreeable Amusement to any one, much less to such Readers, as may be seriously inclin'd.

With-

Without making therefore any Apology, we shall venture to introduce the Story.

Our blessed *Lord* and *Saviour* having accomplish'd his Sacrifice on the Cross, and continu'd obedient unto Death, there happen'd a Variety of such extraordinary Circumstances, as discover'd beyond all Contradiction who he was, and made the *Jews* themselves conscious of the enormous Crime they had committed.

The Heavens were overspread with thick Clouds of Darkness during the Space of three whole Hours; the Veil of the Temple was rent from Top to Bottom; the Earth quak'd, the Rocks split; the Graves were open'd; the dead Bodies of many Saints, which slept, arose, and not only left their respective Tombs, but appear'd to divers Persons in *Jerusalem*.

So many extraordinary Signs or Tokens of the Dignity of him, whom the *Jews* had so unjustly, as well as inhumanly crucified, made the *Centurion* (who commanded the Soldiers) and they that were with him to watch our blessed Saviour, say, that *doubtless this Man was the Son of God*. The Rest, astonish'd at these unexpected Prodigies, spake to the same Purpose; and this great Assembly of the People, which came to this Spectacle, beholding such strange Things, chang'd their Insults in-

to

to Sighs, and return'd back with the utmost
Compunction and Grief of Heart.

In the mean Time, the *Jews*, not being very willing that the dead Bodies of our Saviour and the two Thieves, who were crucified with him, should remain on the Cross, during the Time of their Passover, made their earnest Applications to *Pilate*, that the Thighs of these Criminals (as they took them to be) should be broken, and their Bodies be afterwards taken down from the Cross, to which *Pilate* very readily consented.

The Soldiers, having found the two Thieves as yet alive, broke their Legs, as they were order'd ; but as our blessed Lord was actually dead, one amongst them only pierc'd his Side with a Lance, from whence issued out a Profusion of Water and Blood.

At Night, one of our Saviour's Disciples, tho' unknown, named *Josepb*, of the City of *Arimathea*, who was a good Man, and no Ways concern'd in the Death of the blessed *Jesus*, came boldly to *Pilate*, to beg our Saviour's Body, which *Pilate* granted without the least Hesitation. Whereupon *Josepb*, together with a Friend of his, one *Nicodemus*, took the Body of our Lord, and embalming it with precious Spices, and shrouding it in a fine Linnen Cloth, buried it in a New Tomb, or Sepulchre, which he had hewn out of a
Rock ;

Rock, and he roll'd a great Stone to the Door of the *Sepulchre*, and departed. And there was *Mary Magdalen*, and *Mary*, the Mother of *James* and *Joses*, sitting over against the *Sepulchre*.

Notwithstanding our blessed *Lord* lay thus buried in the *Sepulchre*, yet this did not altogether satisfy the *Jews*; for they were apprehensive, lest it should be publish'd, that he was *Risen*; for which Reason, they went in a Body to *Pilate*, telling him, that this *Impostor* had said, when he was living, *that he would rise again after his Death*; and entreated him to set a Watch by the *Sepulchre*, lest his Disciples should steal away his Body, and afterwards publicly assert, *that he was actually risen*.

Thus they blinded themselves with their own Wisdom; for by endeavouring to prevent beforehand (as much as in them lay) the *Resurrection* of our *Saviour*, they confirm'd the Belief of the Fact by such particular Proofs, as were too strong to be contested.

For the *Sepulchre* being so strongly guarded, and the Stone which secur'd it so safely seal'd, there immediately arose a great Earthquake: The *Angel* of the *Lord*, descending from Heaven, roll'd away the Stone which lay before the *Sepulchre*, and sat thereon: His Eyes shin'd like

like *Lightning*, and his *Garments* were as white as *Snow*.

The *Guards* that lay near the *Sepulchre*, were struck with *Terror*, and became as dead Men; wherefore they hasten'd to *Jerusalem*, and told the *Priests*, what strange Things has happen'd. Whereupon they immediately assembled, to consult together what Method, were best to be taken in an *Affair* of such Moment and Importance.

They could not find out (with all their *Cunning*) a better *Expedient*, against a *Fact*, that was so self-evident, than to corrupt these *Soldiers* with a considerable *Sum* of *Money*; in *Return* for which they were peremptorily to maintain and assert, that whilst they slept, our *Saviour's Disciples* came and stole his *Body* away.

In the mean Time, *Mary Magdalen*, and some other *Holy Women*, whose Love was the same to *Jesus*, both living and dead, being come early to the *Sepulchre*, in order to perfume his *Body* with *Spices*, consulted amongst themselves, who should roll away the *Stone*, that obstructed their *Passage* to the *Sepulchre*: But they were greatly surpriz'd, as they drew near to it, to see it open; and yet more so, when they enter'd in, and could not find the dear *Body* of him, whom they thus devoutly search'd for.

P

Mary

Mary Magdalen ran immediately to give Notice of this to the Apostles, and *St. Peter* being come to the *Sepulchre* with *St. John*, saw the Linnen-Cloaths wherewith the Body of *Jesus Christ* was wrapp'd. But they going away in an Astonishment, *Mary Magdalen* tarried behind, shedding Tears in the *Sepulchre*, when two Angels, cloath'd in white Rayment, one of which stood at the Head, and the other at the Foot of the Place where the Body of *Jesus Christ* lay, ask'd her, *why she wept?* To which she answer'd; *That the Body of our Lord was taken away, and she knew not where it was laid.* And the Angel said, "*Fear not, I know that you seek JESUS, who was crucified: He is not here, but is risen, as he said; Come, see the Place where the Lord lay, and go quickly, and tell his Disciples, that he is risen from the Dead; and behold he goeth before you into Galilee, there shall ye see him: Lo, I have told you.*"

Having thus given the Reader a short Narrative of the Subject made Choice of for the Decoration of this Ceiling, the next Painting that strikes the Eye, in the most agreeable Manner, is the Altar-Piece, which is a lively Representation of our blessed Saviour's last Supper with his Disciples, in a fine Taste. The Room, which our Lord and the Apostles are suppos'd to be in, has a Dome, thro' which

which is seen the Real Organ belonging to the Chappel.

All along the North Side are represented as many of the Miracles of our blessed Saviour, as *Verrio*, who painted it, thought proper to introduce, and between each Division are painted Columns, twisted, and adorn'd in a very agreeable Manner.

Amongst the Group of Spectators is *Verrio* himself, in a full black Wig, who looks directly at you, whilst all the rest appear very attentive to the Subject of the Picture.

On the West Side, fronting the Altar is erected a Gallery for the Reception of the Royal Family, beautifully embellish'd with carv'd Work, consisting of Crowns, Stars, Garters, Cyphers, &c. and furnish'd with a large Scarlet Velvet Canopy, Curtains, and Cushions trim'd with Gold.

On the South Side, between the Windows, are painted a great Number of twisted Pillars of the *Corinthian* Order.

Under the Gallery, on each Side of the Passage, there is a small Sacristy, or little Room for depositing the Sacerdotal Vestments, Books, and other necessary Materials belonging to the Chappel.

The next grand Apartment is that which is call'd *St. George's Hall*, of which nothing can be said equal to what the Eye may be a Witness to.

As you enter, you pass under a large Gallery, with Iron Ballustrades, finely wrought and gilt, which is supported by four Wooden Figures, beautifully carv'd and painted; each about ten Feet in Heighth, who support the Gallery, and stand in fine Attitudes, bending, as it were, under their heavy Burthen, and representing a Father and his three Sons, whom the valiant *Black Prince* (Son of King *Edward III.* whom we shall have Occasion to speak of more largely in another Place) had made Captives at *Leghorn*.

The Ceiling is pompously embellish'd with the Representation of his late Majesty King *William III.* (surrounded by the *Graces*) trampling with his Right Foot on a Lion's Head.

A little below, the Figure of *Justice* is display'd, with her Sword and Scales, and a great Variety of other Emblematic Figures, as an additional Decoration.

In the Front (being the West End) is seated his late Majesty King *William III.* on a Throne, richly dress'd, in the Order of the Garter, with his

his Cap on his Right Hand, and the Crown on his Left.

This Painting is look'd upon as one of Sir *Godfrey Kneller's* most accurate Performances. There are five Steps of real Marble going up to the Picture, and a fictitious one of five more on the Canvas, so naturally painted, that they deceive, in the most agreeable Manner, the Eye of almost every Spectator.

This was contriv'd by the Painter, to supply the Place of the real Ascent with Marble, a Ballustrade and a half Pace, which formerly were actually there, with Room for a Throne, or Chair of State for the Sovereign to sit on, when on publick Days he thought proper to make his Appearance in due Form.

Over this Throne, on which his Majesty is thus seated in State, is a most curious Picture of St. *GEORGE* on Horse-back, in all his Warlike Accoutrements, and in the Action of killing the *Dragon*, by the same Hand.

We shall here, without any Apology for so doing, introduce the History of this Heroic Exploit of our *English* Champion, not doubting but it will prove to many, at least to our younger Readers, no disagreeable Amusement.



The STORY of St. George and the Dragon.

ST. George for *England*, one of the noblest Champions in the World, was born in the City of *Coventry*: His Father's Name was *Albert*, High-Steward of *England*. As soon as he was born, he was put under the Care of three Nurses; one to give him suck, another to keep him asleep, and a third to provide him Food. But there was a wicked Enchantress, whose Name was *Calyt*, that liv'd in a Cave, in the Middle of a thick Wood, and she found an Opportunity to steal him from the Nurses, and kept him in this Cave till he was eighteen Years old. Then she furnish'd him with a strong Suit of Armour, an excellent Horse, and the sharpest Sword in the World; and he set out from the Cave to seek Adventures.

He travell'd till he came to the Borders of the Kingdom of *Egypt*, where meeting with a poor Hermit, St. George ask'd him, where he might have a Lodging for himself and his Horse?

Horse? Alas! Sir, said the Hermit, you seem to be a Stranger in this Country, and it is very unhappy for you that you are come into it; for the whole Country is almost destroy'd by a terrible *Dragon*, who devours every Day a young Virgin, insomuch that he hath now destroy'd all the Virgins in the Kingdom, except the King's Daughter, and she is to be sent To-morrow Morning to be devour'd by him.

St. George, hearing this, was determin'd to deliver the King's Daughter from the Jaws of the *Dragon*, or to lose his Life in the Attempt. He stay'd all Night in the Hermit's Cave, and rising early the next Morning, he buckled his Armour on, and mounting his Horse, rode towards the Place where the Hermit told him the *Dragon* was.

He had not gone far before he overtook them, leading the King's beautiful Daughter to the Place where she was to be devour'd, and addressing himself to the Princess, *Fair Lady*, said he, *it were Pity that so much Beauty should become a Prey to the Jaws of a merciless Dragon, I therefore beg that you will go back to your Father's Palace; for I am determin'd either to kill this Dragon, or to lose my Life.* Sir, Knight, answer'd the Princess, *I am surpris'd that a Stranger should so generously hazard his Life for my Sake; but if you are re-*
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solv'd upon it, I will go back to my Father's Court, and pray for your Success.

So she return'd to her Father's, and St. George enter'd the Valley, and advanc'd towards the Dragon's Cave, where the Dragon lay. The Dragon no sooner saw him, but he sent forth such terrible Roarings, that all the Valley shook with the Noise. St. George was not at all daunted; but setting Spurs to his Horse, ran furiously against him with his Spear. The Scales of the Dragon were so hard, that the Spear was broke in a thousand Pieces; and the Dragon fought so furiously with his Wings and his Tail, that St. George had much ado to sit upon his Horse. At last the Dragon, opening his wide Mouth, was just going to devour both St. George and his Horse; but the Saint, turning nimbly about, thrust his Sword down his Throat, and pierc'd him thro' the Heart, so that he fell down under his Horse's Feet. Then alighting from his Horse, he cut off the Head of the Dragon, and fixing it on the point of the broken Spear, he carried it in Triumph to the King's Court, where great Rejoicings were made. The fair Princess, whom he had deliver'd from Death, presented him with a Diamond Ring of great Value, and after some Time became his Wife.

Tho' this Tale perhaps may prove sufficiently satisfactory to the Young and the Gay;
yet

yet as 'tis told with the Air of a Romance, and several Authors of good Repute much question whether there ever was such a Hero as is here describ'd, or not; we shall, for the Entertainment of the more serious, have Recourse to History for the further Illustration of the Subject before us.

St. George was born in *Cappadocia*, in the latter End of the third Century. His Parents being Christians, afforded him the Advantage of being educated in that Religion. He is said to have lost his Father during his Minority; that he travell'd with his Mother, upon this Misfortune into *Palestine*, she being a Native of that Country, and having a considerable Estate there, which fell to her Son St. George, who being well descended, and having the Advantage of Youth and Strength of Limbs, undertook the Profession of a Soldier, and was made a Tribune or Colonel; in which Post, behaving with great Courage and Conduct, he was preferr'd to higher Stations in the Army by the Emperor *Dioclesian*. This Prince, having resolv'd on a Persecution of the Christians, and proceeded with great Cruelty in the Execution, St. George immediately laid aside the Distinction of an Officer, went to the Senate-House, and complain'd to the Emperor in publick of his Severities to the Christians, remonstrating, at the same Time, against the Idolatry of the *Roman* Worship, and arguing boldly in Defence of the Christian Faith,

Faith. Tho' this Remonstrance was a great Provocation to the Emperor, and the whole Senate, yet they endeavour'd to bring him off of his religious Principles with Offers of Honour and Promotion: But not being able to prevail on him by any such mean Motives, they put him to the Question, and tortur'd him with great Cruelty: And perceiving at last that his Constancy was not to be shaken, he was sent to Prison, and order'd to be drawn thro' the City, and beheaded the next Day; which Sentence was accordingly executed: And thus St. George receiv'd the Crown of Martyrdom on the 30th. Day of *April*, in the Year of our Lord 290. The Memory whereof is preserv'd to this Day with Abundance of Pomp and Solemnity by our *British* Courtiers.

Tho' several Authors have strenuously asserted, that there never was such a Person in Being, as this St. George is represented, yet his Honour has been so well establish'd in Christendom, that not only several Religious Houses, but several Churches have been erected to his Memory. Moreover, he has the Honour to be esteem'd the Patron of *Genoa*, where St. George's Bank, and St. George's Regiment are very well known. He has likewise the Respect of a Saint paid him in the Country of *Iberia* in *Asia*, now call'd *Georgia*.

The Reason why St. George has been esteem'd the Protector of Military Men in Christen-

stendom, is partly on the Score of his Profession, and partly on the Credit of a Relation of his Appearance to the Christian Army in the Holy War, before the Battle at *Antioch*. The Success of this Battle, proving fortunate to the Christians, under *Godfrey of Bologne*, made the Memory of *St. George* shine out with a new Lustre, and dispos'd the Military Men to apply more particularly to his Intercession.

This Opinion of *St. George's* Assistance is farther fortified by his Appearance afterwards (as it is reported) to King *Richard I.* in his Expedition against the *Saracens* at *Cyprus* and *Acon*, which Apparition being declar'd to the *English* Army was a great Encouragement to the Troops, who soon after defeated the Enemy.

As to *St. George's* being represented on Horse-back, and tilting at a *Dragon*, under his Feet ; this is no more than an Emblematical Figure, and only signifies how he conquer'd the *Devil*, the *Dragon* in the *Revelations*, by his Faith and Christian Fortitude.

On each Side of this beautiful Piece of our *English* Champion is a Nich ; in one of which is a large Female Figure, with two Keys in her Hand ; and in the other, is the Figure of a Man, with his Right Foot upon a Wheel : What these Emblems or Symbols were intended by the Painter to express, we are at a Loss absolutely to determine, so shall wholly submit

mit it to the better Judgment and Decision of the Spectator.

Over the Gallery which fronts these Figures is the Representation of a Lady in a Chair of State, with several little Boys, attending round her, holding the *Paraphernalia* belonging to the Order. Under this Figure is an Inscription, in a beautiful Compartment, wherein *Verrio* is mention'd to be a *Neapolitan*, and to be employ'd in these, and divers other curious Paintings, by King *Charles II.* King *William III.* and King *George I.*

The Decorations on the South Side (between the Windows) consist of various Columns, or Pillars, beautifully painted, and which strike the Eye in a very agreeable Manner.

On the North Side is represented, in the most elegant Manner, the remarkable Triumph of the Black Prince, the Eldest Son of that successful *English* Monarch, King *Edward III.* on Account of his entire Defeat of the *French*, at the Battle of *Poitiers*, in which their then Royal Commander, King *John*, and a great Number of other Persons of high Rank and Distinction were taken Prisoners. At the Upper End, King *Edward* his Father is seated on a pompous Throne, and the young Prince his Son, cloath'd as a *Cæsar*, with a Crown of Laurel on his Head, is represented

as approaching him in a triumphal Car, supported on the Shoulders of several Slaves.

There is a numerous Train of Attendants, gayly dress'd, that wait on their victorious Master, together with a select Number of Captives, that close the Procession; the Representation whereof is so very grand, and the Figures so large, that the whole Performance takes up the greater Part of that Side of the Hall.

As this Part of the Hall principally strikes the Eye, and excites the Curiosity of almost every Beholder, we shall here for the Readers further Amusement, as well as Instruction, give him a compendious Historical Account both of King *Edward* the Father, and *Edward* the Son, who were, when living, the Pride and Glory of the *English* Nation.

Edward III. King of *England*, commonly call'd, from his Birth-Place, *Edward* of *Windsor*, succeeded his Father King *Edward* II. upon his Resignation of the Crown in 1327. whose Reign prov'd a Blessing to *England*, and a Scourge to *France* and *Scotland*. At Home he clear'd the Kingdom of *Mortimer*, Earl of *March*, an obnoxious Person upon several Accounts. From the *Scots* he recover'd *Berwick*; and *Robert Bruce* being dead, he forc'd upon them *Edward Baliol* for their King, from whom he receiv'd Homage. And to support him in his Throne, he

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went no less than four Times to *Scotland*. To *France* he laid Claim, as next Heir by his Mother's Side, upon the Death of her Brother *Charles IV.* King of *France*, the youngest Son of *Philip IV.* who died without Issue: Which occasion'd our famous Wars in *France*, against *Philip*, surnamed *Valois*, who had seiz'd upon the Kingdom, under Colour of a *Salique Law*, which excluded Women from all Right or Title to the Crown. And such was our Success in these Wars, that King *Edward* march'd up to the very Heart of *France*, making great Devastations along the River *Seine*, almost to the Gates of *Paris*. In these Wars were fought the two famous Battles of *Cressy* and *Poitiers*, where the King's eldest Son, *Edward* the Black Prince, with a small Body of *English*, defeated a numerous Army of *French*, whose pompous Triumph, on that remarkable Conquest, is the Subject of the beautiful Paintings, which we have above describ'd.

The Battle at *Cressy* was fought in the Reign of King *Philip*; and that of *Poitiers*, in the Reign of King *John*, who was his immediate Successor, and was taken Prisoner with *Philip*, his youngest Son.

When the News of this surprizing Victory was related to King *Edward*, with all the Circumstances of his Son's generous Deportment to his Royal Captives, it is said, the Father

ther was more transported with that Part of the Narrative, than with all the rest.

In short, Historians assert, that two such Princes were never known to have so universal a good Character, at the same Time, as this our *Edward*, and his Heroic Son.

About this Time *David Bruce*, Son of *Robert*, King of *Scotland*, had, by the Favour of a strong Party, assisted by the *French*, depos'd King *Baliol*, and rais'd himself upon the Throne of *Scotland*. Being a profest Enemy to the *English*, he was easily prompted to attempt a War with *England*; and he took his Time for it, when King *Edward* was taken up with the long Seige of *Catalis*. But at *Nevil's Cross*, near *Durham*, his Army was entirely routed, and himself taken Prisoner; Queen *Philippa*, the Wife of King *Edward*, being herself in the Field: So that *England* had then the Glory of having, at one and the same Time, two Foreign Kings Prisoners, viz. *John*, King of *France*, and *David*, King of *Scotland*, two noble Subjects of Triumph. Here was also, at the same Time, a King of *Cyprus*; and those three Kings, together with King *Edward*, one *Henry Picard*, then Lord Mayor, had the Honour to feast together at his own Expence.

'Twas in this Reign, that the Title of the Duke of *Cornwal* was first conferr'd on the

victorious *Edward*, the Black Prince, which has been continu'd ever since, as a Birth-right to the Eldest Son of *England*. And his present Royal Highness *Frederick*, Prince of *Wales*, having erected at the lower Part of his Gardens at *Carlton - House*, adjoining to *St. James's Park*, a fine *Bathing Room*, or Grotto, over which is a Dining Room, richly adorn'd both within and without, has thought fit to commemorate his great and glorious Predecessor, in that Place.

Amongst many other Decorations there, which are foreign to our Purpose, and not proper here to enumerate, are two curious Busto's on each Side of the Door; one representing the renown'd King *Alfred*, and the other *Edward* the Black Prince, who are both recorded in our *English Annals*, with all the Encomiums due to their uncommon Merit.

Under the First is the following Inscription, in Gold Characters.

ALFREDO MAGNO

Anglorum Reipublicæ Libertatis

Fundatori;

Iusto, forti, bono,

Legislatori, Duci, Regi;

Artium Musarumque

Fautori eruditissimo;

Patriæ

OF WINDSOR. 173

Patriæ Patri ;

Posuit.

P. W. P.

MDCXXXV.

Which in *English* runs thus.

To ALFRED the GREAT,

Founder of the *English* Commonwealth and
Liberty, the Just Law-giver, the brave
Leader, and good King ; the most learned
Patron of Arts and Sciences ; and the Father
of his Country.

Frederick, Prince of *Wales*, rais'd this Bust, in
the Year 1735.

Under the Other,

EDWARD O,

Edwardi Tertii Regis Filio,

Optimo, piissimo,

Galliæ Debellatori ;

Qui

Partis strenue Victor

Modeste et clementer Usus,

Laudem

Q ;

Animi

174 *The* ROYAL PALACE

Animi Alti, benevoli, Verecundi,
Lauru omni Triumphali
Potiorem honestioremque
Merito sibi vindicavit;
Principi præclarissimo,
Antecessori et Exemplari suo;
Posuit

F. W. P.

MDCCLXXXV.

In English thus.

In Honour of the most renown'd Prince *Edward*, Son of King *Edward III.* his Predecessor and Pattern, the most excellent and pious Conqueror of *France*, who using the Victories gain'd by his Valour with Moderation and Clemency, justly challeng'd the Glory of a sublime, benevolent, and condescending Spirit; as being more desirable and honourable, than all the Ornaments of Triumph.

Frederick, Prince of *Wales*, rais'd this Bust, in the Year 1735.

But to return to our History.

This Reign of *Edward III.* is memorable besides for the Institution of the most noble Order

Order of the Garter, for the Removal of the Staple of *English Wool* out of *Flanders*, where it was formerly settled into *England*; and for the Conquest of the *Ile of Man* from the *Scots*.

In this Reign also died the Hopes of the *English Nation*, the incomparable *Edward*, the Black Prince, whose Death hasten'd that of his Royal Father: For not long after, he died at *Shene* in *Surry*, and was buried at *Westminster*; having liv'd to the Age of 65 Years, and reign'd something above 50.

By *Philippa* his Wife beformention'd, who was the Daughter of the Earl of *Hainbault*, he had 7 Sons and 5 Daughters. Two of his Sons died in their Infancy, viz. *William* of *Hatfield*, and *William* of *Windsor*; the other five were *Edward*, the Black Prince, his Eldest (whose Son *Richard* succeeded next to the Crown) *Lionel* Duke of *Clarence*, *John* of *Guant*, Duke of *Lancaster*, *Edmund*, Duke of *York*, and *Thomas* Duke of *Gloucester*.

His Daughters were *Isabel*, *Joan*, *Blanche*, *Mary*, and *Margaret*. Amongst which, *Blanche* died young.

Such of our Readers as shall be desirous of being farther inform'd of the Reign of this King, and the noble Exploits of our Black Prince, (who, on Account of his Warrilike Deeds

Deeds and not on Account of his Colour, was so distinguish'd) may consult *Speed*, and the Life of *Edward III.* written by *Dr. Barnes.*

This Story (as we are credibly inform'd) was painted, in another Manner, by the same Hand, *viz.* Mr. *Verrio*, in the Beginning of King *William's* Reign, and so remain'd, it seems, for several Years: For as soon as it was finish'd, the then Earl of *Exeter*, who was a great Admirer of all Arts, but particularly of fine Painting, employ'd him for twelve Years successively at his Country Seat, call'd *Burleigh House*, near *Stamford*, where he allow'd him a Coach and Horses, an Equipage, a Table, and several Servants, and a very considerable Pension.

After the Expiration of so many Years, King *William* entertain'd him again: And, as the Connoisseurs in Painting had found some Faults with his Capital Performance of the Triumph beforemention'd, directed him to cancel the Former, and make a Second Attempt, which Orders he accordingly obey'd, and threw it into the advantageous Light it now stands in, and which, 'tis presum'd, will admit of no future Improvements.

'Tho' we might very naturally, after this Account, introduce some Memoirs of this celebrated Painter; yet as he was good for little else; and as his Conduct was ungenerous, not to
say

say dishonest, towards all with whom he had to do, we shall throw a Veil over him, and refer those, who are more curious and inquisitive than ordinary, to the Inhabitants of *Stamford* aforesaid, where he resided for so many Years, for a Character of him, with Regard to his Deportment in private Life.

But to return to the Hall.

We have but one Piece more which deserves the Reader's Attention, and that is a fine Portrait (which is deposited over the Door, in a Corner just by the Gallery) of the Lady, who lost her Garter at an Assembly, which was taken up by King *Edward*, and was (as some will have it) the Original Cause of the Institution of that antient and honourable Order.

Whether this Story be grounded on Fact or not, we shall not presume to determine; since several Historians, of good Repute, are divided in their Opinions, with Respect to the Rise and Origin of that antient and illustrious Society. Some conjecture, that it arose from a Battle wherein *Edward* came off victorious, and wherein the *Private Signal*, or *Watch-Word*, that was then given, was the *Garter*.

Camden asserts, that *Edward III.* was the Founder of it, with no other View, than to do just Honours to all Heroic Atchievements,
and

and to encourage all those who were distinguish'd by their Birth, to distinguish themselves by their uncommon Merit.

The Original Book of the Institution ascribes the Invention of it to King *Richard I.* but acknowledges indeed, that King *Edward* very much adorn'd it, and made it shine in its full Lustre. The common receiv'd Notion, however, is this, that the *Garter* of King *Edward's* Consort, or (as some imagine) of *Joan*, then *Countess of Salisbury*, slipping off in a Dance, the King stoop'd himself, and took it up.

Some Noblemen, upon this Condescension of his Majesty, smiling at it, as a Mark of Royal Gallantry, he assur'd them with an Air of Gravity, that it should not be long before publick Honours should be done to that *Garter*; whereupon afterwards, he added the *French Motto* to it, which the *Arms* of the *Crown* still bear, *viz. Honi soit qui mal y pense*, or *Evil be to him that Evil thinks*, as a gentle Repri- mand to those, who put such a loose Construc- tion on his innocent Intentions.

Having detain'd our Readers, we fear, some- what too long in this Hall (tho' doubtless a very delightful one) we shall now conduct them into

The

The KING'S GUARD-CHAMBER.

In the Center of the Ceiling there is a Dome, on the Top whereof are *Jupiter* and *Juno*, seated on a Celestial Throne; with *Mercury*, the Messenger of Heaven, in Waiting, underneath them.

The Ceiling below the Dome is likewise gayly decorated. On one Side of it, is the Goddess *Iris*, richly array'd, and seated in all her Grandeur on her Bow, which strikes the Eye, in the most agreeable Manner, with its variegated Colours; on the other Side of the Dome are *Mars*, and *Bellona*, the God and Goddess of War, with other suitable Decorations.

Over the Chimney is a * Picture of that celebrated Hero, *Charles* the XIIth, late King of *Sweden*, mounted on a second *Bucephalus*, in a warlike Habit, with a Truncheon in his Hand, and a Plume of Feathers in his Hat. This Piece is executed in a fine Taste, by the famous *Vandyke*, most of whose Performances are just Objects of universal Admiration.

The Room is decorated all round with a vast Number of Pikes, Carbines, and other Imple-
ments of War, particularly five Pieces of Ar-
mour

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mour compleate, and dispos'd at equal Distances: There are besides Breast-Plates and Helmets, Three in a Row, and two Drums, alternately rang'd, all round the Cornish.

The KING'S PRESENCE-CHAMBER.

On the Ceiling is *Mercury*, the Messenger of the Gods, with the Portrait of King *Charles* the II^d, in his Hands, shewing it, with Transport, as it were, to the View of the four Quarters of the World, with a vast Variety of other Emblematical Figures, all beautifully display'd, in their proper Places.

The Room is hung with rich Tapestry Hangings, which are the Representation of some antient *Roman* Story, but what in particular, we are at a Loss to determine. As the Lights are Gold, however, they have a very good Effect, and are no disagreeable Decoration.

Over the Chimney is the Portrait of the late Countess of *Dorset*, drawn by Sir *Peter Lilly*.

Over one Door is a *Madona*, and over another, the Portrait of Father *aul*. The Canopy is a rich flower'd Scarlet Velvet. The Curtains, Chairs, and Stools are cover'd with Velvet

Velvet likewise, and of the same Colour. Under a fine Pier-Glass there is a large Silver Table, beautifully engraved; as also two Silver Stands, neatly engraved, but by what Hand in particular, we cannot presume to say.

The AUDIENCE ROOM.

On the Ceiling is depicted *Britannia*, treading, in a triumphant Manner, on the Head of a Lion, with a vast Variety of other Emblematic Figures round about her.

Over one of the Doors is a half Length Portrait of *St. Peter*, with his Fish; and *James* and *John* behind him, drawn, in an elegant Manner, by *Lucas Jordaine*. Over the Chimney is the Portrait of the late Dutchess of *Salisbury*, by *Sir Peter Lilly*.

Over another Door is a beautiful * History-piece, by *Vandyke*, in which our Blessed Saviour is represented as standing, like a Criminal, before *Pontius Pilate*, who, notwithstanding his private Conviction of our Lord's being a just Person, and altogether innocent of the Facts, whereof he was accus'd; and notwithstanding he was willing indeed, if possible, to save him from the Fury of the People, and wash'd his Hands publickly before them, as a Testimony that he was not guilty of his Blood,

yet being a worldly-minded Man, and afraid of giving Distaste at Court, without the least Regard either to Justice or Humanity, not only condemn'd him at that time to be Scourg'd, but afterwards pronounc'd Sentence of Death upon him, which was executed accordingly.

Over the Door, leading to the next Room, is another History-piece, wherein the Apostles are represented, as looking into our Saviour's Sepulchre after his miraculous Ascension.

The Room is hung all round with rich, but very antique Tapestry, representing some religious Rites and Ceremonies of the *Jews*.

The Canopy, Chair, and Stools are all cover'd with rich Velvet, trimm'd with Silver.

The DRAWING-ROOM.

On the Ceiling is beautifully represented his late Majesty King *Charles* the II^d, riding in a triumphant Car, and trampling under his Feet the Figures of *Envy* and *Ignorance*. Over the Chimney is the Protrait of a celebrated Philosopher, in a *Chinese* Dress, with a Crucifix in his Hand, painted by Sir *Godfrey Kneller*. On one Side is a *Magdalen*, in a fine Taste; and on the other *Venus* and *Adonis*, by *Rubens*. Over the Door is the Head of *John* the Baptist, in a Charger.

The

The KING's BED CHAMBER.

On the Cieling is delineated King *Charles* the II^d, seated on his Throne in his Robes of State, with a Figure, drest in a Mantle, embroidered with *Flower-de-luces*, representing *France*, as an humble Supplicant, kneeling at his Feet. Over one Door is a History-piece of one of *St. Paul's* Persecutions; and over another, the Portrait of King *Charles* the II^d, when but a Youth, by *Vandyke*. The Bed and Curtains are all of blue Damask, richly trimm'd with Gold Fringe. There are Silver Sconces regularly dispos'd all round the Room. Over the Chimney are plac'd three curious Marble-Busts; and the Tapestry Hangings are a Representation of the well-known Story of *Hero*, and *Leander*. The Lover is in the Action of Swimming over the *Helespont*, and his Mistress is waiting, with Concern for his safe Arrival, on the Shore.

The KING's DRESSING-ROOM.

On the Cieling is represented the Fabulous History of *Jupiter*, descending into the Lap of the beauteous *Danae*, in a Golden Shower. Over one Door is a naked *Venus*, by *Rubens*;

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and over another, a gay *Bacchanal*, by *Jordaine*.

The KING's CLOSET.

On the Cieling is beautifully represented the Fabulous History of *Jupiter's* Amour with *Leda*, under the Transformation of a Swan. On the Left Hand as you enter, is a large Piece of Needle-work, in a fine Frame, wrought, as we are inform'd, by *Mary*, Queen of *Scots*. The Story is a Confession, and the Figures that are introduc'd into it, are near four Foot high. Over the Chimney are plac'd three Marble Busts. Over one Door is a *Magdalen*; over another, a sleeping *Cupid*, by *Titian*; and over a third, a *Psyche*, the young and beauteous Mistress of *Cupid*.

The KING's DRAWING-ROOM.

On the Cieling is represented the *Panttheon*, or an Assembly of all the Gods. Over the Chimney is the Portrait of the Lady *Digby*, by *Vandyke*. The Room is hung all round with rich Tapestry.

The

The QUEEN'S BED-CHAMBER.

On the Cieling is represented *Morpheus*, the God of Sleep, indulging himself in Indolence and Ease, with his Head reclin'd in the Lap of a venerable old Man, who has Wings upon his Shoulders. Over the Chimney is the Holy Family, by *Rafaëlle*.

The Bed, being of a rich Velvet, made in *England*, the Ground whereof is White, embossed with a great Variety of blue and scarlet Flowers, is cover'd with a Yellow Silk. The Curtains to the Windows are of the same Silk as the Cover. The Skreen, Chairs, and Stools are made up of the same wrought Velvet as the Bed.

The BEAUTY-ROOM.

This Room is furnish'd with fourteen several Portraits of the reigning Beauties; all Half-Lengths, and painted by Sir *Peter Lilly*.

The NAMES of these celebrated LADIES
are as follow, *viz.*

- 1 *Mrs. Knott.*
- 2 *Mrs. Lawfon.*
- 3 *Lady Sunderland.*
- 4 *Lady Rochester.*
- 5 *Lady Denham.*
- 6 *The Sister of the said Lady Denham.*
- 7 *Mrs. Middleton.*
- 8 *Lady Byrom. N. B. This Piece stands
over the Chimney.*
- 9 *The Dutcheſs of Richmond.*
- 10 *The Counteſs of Northumberland.*
- 11 *Lady Gramont.*
- 12 *Dutcheſs of Cleveland.*
- 13 *Dutcheſs of Somerſet. And*
- 14 *Lady Offery, Mother of the late Duke
of Ormond.*

The QUEEN'S DRESSING-ROOM.

In the Cloſet, upon a Stool, is depoſited an
Enſign, or Standard, of white Sarcenet, near
a Foot ſquare, on which are three *Flower-de-
lucis,*

lucres, neatly work'd ; by this the Charter of *Blenheim* is held. In the same Closet is a Portrait of her late Majesty Queen *Caroline*, without a Frame, and not put up. Here are likewise the Portraits of several Poets, Painters, and Philosophers. Over the Chimney are the Portraits of King *Charles* the First's Queen, King *Charles* the Second's Queen, and Queen *Mary*, when young, all in one Piece, by *Van-dyke*. Over the Door is a Portrait of the Mother of her late Majesty Queen *Anne*, by Sir *Peter Lilly*.

Queen ELIZABETH'S-GALLERY, now
call'd the PICTURE-GALLERY.

Over the Door, is the well-known Story of *Judith*, and *Holofernes*, as recorded in the VIIth Chapter of the Book of *Judith*. On one Side of which, is the Portrait of King *James* the First, and on the other, the Portrait of his Royal Consort. There is a *Dutch* Family Piece on the Right, and *Rome* in Flames on the Left, but by what Hand, we cannot absolutely determine.



The

The Furniture on the Left Side.

1. *A Magdalen.* appear'd, the mysterious Presents of
2. The Holy Family. Gold, Myrrh, and Frankincense. This
3. The Portrait of the late Emperor of Germany, in his Royal Robes. (A whole-Length.) Piece was performed, by *Paul Veronese*.
4. *A Magdalen.* (A Night-Piece) by *Skalkin*.
5. The Adoration of the *Magi*, or *Wise-Men*, who, being directed by a Star to the House where our *Blessed Saviour* lay in his Mother's Lap, not only fell down prostrate at his Feet and worshipp'd him, but offer'd him, notwithstanding the outward Poverty in which they both
6. The Conversion of *St. Paul*, as the Story is related in the XXII. Chapter of the *Acts* of the *Apostles*.
7. The Story of the Sick Man, at the Pool of *Bethesda*, as the Story is related in the Vth Chapter of the Gospel of *St. John*. This Piece was painted by *Raffaello*.
8. The Fabulous Story of *Perseus*, and *Andromeda*.

9. A Conversation-Piece between *Ara-tene*, and *Titian*, by *Titian*. which lies in Heaps upon a Table; whilst the other is looking wishfully at the Scales, over his Shoulders. Above, is a little Shelf, with a Candle upon it, just extinguished.
10. * Two Misers, beautifully painted, by a Blacksmith. One is represented as weighing of Gold,

At the upper End of the Room, is a curious Amber Cabinet, and other valuable Furniture.

The Furniture on the Right Side.

1. The Portrait of the young Duke of Gloucester, by *Dabl*. *lian* Statuary, by *Rembrant*.
2. The Portrait of his Royal Highness P. George of Denmark, (a whole-Length,) by the same Hand.
3. The Portrait of K. Henry the VIIIth, by *Hans Holbein*.
4. The Portrait of one *Vandanelli*, an Ita-
5. Fifteen several Portraits, all in a Row, of *Roman Catholick* Priests, of different Orders.
6. A Piece of Fowls, by *Sneider*.
7. A large Rural Piece, in low Life, by *Bassan*.
8. A

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8. A Representation of the famous Battle of the *Spurs*. Over which is inscrib'd, in Capitals, **TERVAINE.**
9. Two Views of *Windsor-Castle*, by *Wafserman.*
10. Two *Italian Markets*, by *Michael Angelo.*

The QUEEN'S DRAWING-ROOM.

Over the Door is the Story of *Lot*, and his two Daughters. Over another is a *Dutch Family-Piece*. The Room is hung with Tapestry, representing a great Variety of Rural Amusements. The Canopy is of rich flowered Velvet. Here are several Chairs, and Stools, likewise, cover'd with the same.

The DINING-ROOM.

In the Passage to it, is a fine Hunting-Piece, Six Yards by Eight, painted by *Sneider*. In the Front, is the Fabulous Story of *Hercules* at the Distaff, with his Mistress *Omphale*, beautifully painted, by *Titian*. Here is likewise a curious Night-Piece, so artfully dispos'd in a dark Place, as to have a very agreeable Effect, by *Skalkin*.

The

The BALL-ROOM.

On the Cieling is represented *Britannia*, with various Emblematic Figures, denoting the Liberty of *Europe*. In the Cornishes are the *Four Seasons*, and the *Twelve Signs* of the *Zodiac*.

Over the Door is the Portrait of the famous *Dunfestus*. Over another, a *Roman Charity*, by *Guido*. In this Room, there are likewise two Chimneys; over the one is a beautiful Representation of the *Arts and Sciences*. And over the other, the Figure of *Fame*. Here are likewise a Holy Family-Piece, and a *Satyr* addressing *Venus*, dispos'd in proper Places, both well executed. The Room is hung with *Brussel's* Tapestry. Here is a large Pier-Glass, with a Silver Frame, a Silver Table underneath it, with the King's Arms, neatly engrav'd upon it, and a large Silver Stand on each Side.

The QUEEN'S AUDIENCE-ROOM.

On the Cieling is represented *Queen Catharine*, seated in a triumphal Chariot, with other suitable Decorations. Over the Door, on the Left Hand, is the Story of *St. Stephen*
ston'd

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ston'd, as recorded in the VIIth Chapter of the *Acts* of the *Apostles*. Over the Chimney is a *Magdalen*, just expiring, beautifully perform'd by *Caraccio*.

Over another Door is the History of *Judith* and *Holofernes*. Here is a Magnificent Throne with a Canopy, on which are two Plumes of fine Feathers. The Room is hung with rich Tapestry, and furnish'd with a Chair likewise, and two Stools, which are cover'd with rich Velvet.

The QUEEN'S PRESENCE-CHAMBER.

On the Ceiling is delineated Queen *Catharine*, surrounded like *Venus*, by the Graces. At one End of it is a Figure, representing *Fidelity*; and at the other, the *Symbol* of *Secrecy*, with other Decorations. Here is a fine *Magdalen*, with her Eyes fix'd steadfast on a Crucifix, by Sir *Peter Lilly*. Over the Chimney is the Story of *Judith*, and *Holofernes*, by *Guido*. The Room is hung with rich Tapestry, representing the various Persecutions of the Christians. And over the Door, is the Fabulous Story of *Prometheus*, struck dead by *Jupiter*, for presumptuously stealing away his Celestial Fire.

Having

Having thus given our Readers a cursory View of all the principal Beauties of the Royal Apartments, we shall conduct them, in the next Place, into the Inner Court, which lies on the Left Hand of the Grand-Stair-Case, as they come down, notwithstanding the Curiosities there, as we are inform'd, are never expos'd to publick View, that Passage being free and open to none but the Royal Family.

Under the Piazza, on the West Side, which is pav'd with Stone, and supported by Stone arch'd Colonades, are two Wooden Benches, or Seats, scarce worth the mentioning; over the first, however, is hung up a very remarkable Pair of Stag's-Horns, which are at least four Yards wide.

Over the Colonades is a Stone Gallery, and over the Door of the Entrance into it, on the Left, is a whole-Length Portrait of the Donor of the Equestrian Statue, which stands in the Quadrangle, and of which we shall give a particular Account in its proper Place, drawn in a modern Dress, by Sir Godfrey Kneller.

In the Front is King *David*, playing on his Harp, with a Variety of other Musicians, who join in Concert with him. There are six Pillasters on each Side, painted in the Ionic Order, between which are four Statues; the First with a burning Heart in one Hand, and the other leaning on a Pillow, being a lively Re-

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presentation of *Christian Fortitude*; the Second with a Bandage, or Fillet, over her Eyes, and her Hands resting on two Tables, to denote the *Fervency of Devotion*: The Third, with a Flame on her Head, and her Hands on her Breasts, as an Emblem of *divine Meditation*; the last with a Flame on her Head, a Book in her Hand, and a Flame on the Book, to intimate, that the *sacred Scriptures* were written by *divine Inspiration*.

Over the Door on the Right Hand, is a Female Figure, with a *Caduceus* in her Hand, and a Star on her Head, which are the *Emblems of Philosophy*.

On the Cieling is delineated two Female Figures in a triumphal Car, with two Swans in Front. *Jupiter's Eagle* flies before them, and there are two little *Cupids*, as Attendants, with Doves in their Hands.

On the North Side of the Inner Court,

Are four Figures in arch'd Niches, representing *Mars*, the God of War, *Juno*, the Queen of Heaven, *Jupiter*, the God of Gods, and *Neptune*, the God of the wide Ocean.

In the Front on the same Side, in a Square Nich,

Is the Representation of a *Roman* Naval Engagement.

In the Front on the South Side, in a Square Nich,

Are fix Pilasters, carv'd in Stone, of the Composite Order.

Between the Pilasters,

Are 1st, The Story of *Alexander*, and *Dia- genes* in his Tub, which has been before related at large, in our Account of *Hampton-Court*.

2. *Alexander* taking up the Pencil of *Zeuxes*, one of the most celebrated Painters amongst the Ancients.

3. *Alexander*, at the Head of his Army. And

4. A *Roman* Sacrifice.

Observe, all these four last Pieces are perform'd in Stone-Colour.

Under these curious Pieces, there is a Flight of seven Stone Steps, which goes up to the Queen's Stair-Cafe; on the Dome, whereof is represented the Battle of the Giants.

In the Front, under the Stairs, is *Hercules* painted, in Imitation of a Brass Statue.

There are two Flights of ten Stone Steps each, with wrought Iron Ballustrades, which lead to the Door of the Queen's Apartments.

On the Left Hand Side,

Vulcan is represented with his Attendants, very intent on forging the Armour of *Achilles*.

On the Left, in Front,

Is an Engagement between the *Greeks* and the *Trojans*.

On the Right,

Is represented, *Hector* slain, by the Hand of *Achilles*, and on the Left, *Achilles* himself, kill'd by *Paris*, who by Accident struck him with an Arrow in his Heel, in which Place alone, he was capable of being wounded.

On

On the West Side, over the Door, as you come in, are two Pieces of the same Size, with those above-mention'd. One whereof, is the Representation of the *Trojan Fleet*, and the other of the *Grecian Fleet*; all painted in Fresco on the Wall.

There being nothing further worth Observing in this inner - Court, the Spectator returns to the great Gate, fronting the Grand Stair-Case, before describ'd, which leads directly into the Quadrangle, or large Square; in the Center whereof, is the fine Brass Statue before-mention'd of King *Charles* the 2d, on Horse-back, erected on a large Square Pedestal, with Stone Steps; the Front of which, is embellish'd with the Cypher, (C. R.) or (*Charles Rex.*) surrounded with a Garter. On the Top are a Palm-Branch; a Crown of Laurel, a Scepter, and a Sword. The Royal Motto, *Honi soit qui mal y pense*, i. e. *Evil be to him that Evil thinks*, is dispos'd in a Scroll, contriv'd for that Purpose.

The South Side is embellish'd with an agreeable Variety of emblematic Figures, expressive of the Art of Navigation.

On the West Side,

Is a *Latin* Inscription, within a Cartain, adorn'd with Flowers, the Purport whereof is,

that TOBIAS RESTAT, who was an Inhabitant of *Windsor*, and one of his Majesty's Domestick Servants, erected that Monument, in the Year of our Lord, 1680, in order to perpetuate the Memory of his Royal Master, and to testify to the World, his grateful Acknowledgments of all the Favours, which from Time to Time had been conferr'd upon him.

The North Side of the Pedestal is embellish'd with a vast Variety of Fruits, &c. The whole is enclos'd with Iron Ballustrades, in a Square Form, with Lamp-Irons at each Angle. And Underneath it, is a curious Water-Engine, or Machine, for supplying the Royal Palace with Water, as Occasion shall require.

As there is nothing more Material to be view'd in this Quadrangle, we shall now conduct our Readers into the Park, which lies, contiguous, and is kept as smooth as a Carpet: At the Entrance whereof is erected a large Seat, with a high Back and Cover for the Head, which turns so easily, the whole being fix'd on an Iron or Brass Pin for that Purpose, that whoever sits in it, may turn it from the Wind, or the Sun, in Case either should prove incommodious, and may enjoy, even in a Storm, a perfect Calm. The Invention of this agreeable Machine is ascrib'd to Queen *Elizabeth*, who, tho' she took great Delight in being out in the Air, and even in
the

the Rain, if not too violent, yet could not endure (as we have before observ'd) to be ruffled by the Wind.

To conclude, all the Parks about *Windsor* are very agreeable and spacious. Even the Little Park (as it is generally call'd) is at least three Miles in Circumference: The great one Fourteen, and the Forest above Thirty.

The first is peculiar to the Court; the others are open and free for Riding, Hunting, or taking the Air, according as the Gentlemen, or Ladies who reside in the Parts adjacent, are respectively dispos'd.

In a Word, the Lodges in these Parks, which have been beautified by their respective Rangers, might, with Propriety enough, be call'd Palaces, were not their Glory eclips'd by the Palace itself, to which they belong.

Having thus taken a *general Survey* of all the most material Curiosities of this Royal Palace; at least, of those, which are daily expos'd to publick View, we imagine, a succinct Account of *Eton College*, (as it is so antient, and so stately a Building, and lies, as it were just underneath it,) will be thought no disagreeable Amusement, nor look'd upon as a forc'd, or an unnatural Conclusion of this our present Undertaking.

Tho'

Tho' *Eton* is not in the same County as *Windsor*, yet nothing parts them but a Wooden Bridge, that crosses the *Thames*; and the first Thing that strikes the Eye, is the *College* we speak of, which is allow'd on all Hands to be the finest School, or Seminary, for what is generally call'd Grammar Learning, that is to be met with, not only throughout the Kingdom of *Great-Britain*, but possibly throughout all *Europe*.

This Building, (the great School-Room only excepted) is very antient, and the Chappel is truly *Gothic*: Within these few Years, however, the Whole has been repair'd and beautify'd, at a very large Expence, out of the College-Stock, and a noble Library for the Reception of a vast Number of Books, has been added to it.

There is a fine Statue likewise erected in the great Court, in Commemoration of the Founder, by one Dr. *Godolphin*, who had been Dean of *St. Paul's*, and Provost of this College.

This College was founded by King *Henry* the VIth, who was a very munificent Prince, and a great Encourager of Learning in general, as is evident from his Founding *King's - College* in *Cambridge*, as well as This, to which those, who

who are brought up at *Eton School*, are yearly remov'd.

There is an annual Revenue, or Income, of about five thousand Pounds, settled upon this College, which maintains a Provost, a Vice-Provost, six Fellows, seventy Scholars, several Choristers, and other inferior Officers and Servants.

There are two Schools here, the Upper and the Lower, and each of them is divided into three distinct Classes.

There is one Master, and four Assistants, to each School.

In the latter, the Children are admitted very Young, and are there initiated into all School-Learning.

Whenever a Scholar is taken into the former, he must be able to make *Latin Verses*, and have likewise some Idea of the *Greek Language*.

There are a great Number of Children, for the most Part, of the best Families in *England*, and of Persons of the highest Rank and Distinction, who board with the Masters, and reside within the College, besides the seventy, who are upon the Foundation.

The

The Number of Scholars instructed here, are for the Generality, between four and five Hundred.

The first *Tuesday* in *August*, is Annually set a-part for electing of Scholars; in order for their Removal to the University.

At this Time, the Provost of *King's-College*, one senior, and one junior *Poser*, who are Fellows; together with the Provost, the Vice-Provost, and the Head Master of *Eton* College, call the Scholars of the upper Class before them, and after a due Examination of them in the several Branches of their Learning, select Twelve, such as they judge best qualify'd, and enter their Names into a Roll, according to their Standing.

Notwithstanding such Inrollment, they are not directly remov'd from the School, but are oblig'd to wait till there are Vacancies fall in *King's-College*; and whenever any such happen, they are gradually remov'd.

A Scholar, thus elected, is receiv'd on the Foundation of *King's-College*, at his first Arrival there; where he pursues his Studies for three Years successively; after which he is entitl'd to a Fellowship, unless he forfeits his Right and Interest therein, either by Marriage;
Ex-

Ecclesiastical Preferment, &c. either of which is a sufficient Bar by the Statutes.

The Provost has a noble House and Garden for his own private Use, besides the free Use at Pleasure of the *College-Gardens*, which extend almost to the *Thames Side*, are well planted, and strike the Eye in a very agreeable Manner.

F I N I S.



Eccelesiastical Prefecture, &c. either of which is a sufficient Bar by the Statutes.

The Provost has a noble House and Garden for his own private Use, besides the five Uls at Pleasure of the College-Governors, which extend almost to the Thames Side, and well plant- ed, and finish the life in a very agreeable manner.

F I W I S

